

BINGANG



1926

1976

Sinnott

BING-GANG
PRESENTED BY
THE CLUB CROSBY

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September, 1976

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40TH ANNIVERSARY EDITION

SOME REFLECTIONS BY THE EDITOR ON THE OCCASION OF BING'S 50TH
ANNIVERSARY IN SHOW BUSINESS

A timespan of 50 years is just a brief moment in history but the timespan 1926-1976 has been a unique one in the area of communications.

It is difficult now to even imagine our society in 1926 as it experienced the birth of the now ubiquitous media of radio, phonographs, motion pictures, and television. The United States was 150 years old in 1926, and the Sesquicentennial Exposition in Philadelphia was the main focal point for the national celebration. The telephone was only 50 years old and the first experiments in TV were to be demonstrated in 1927 by the Bell Laboratories. Radio was still an infant--1926 saw the first transatlantic broadcasts and the inauguration of NBC, the nation's first broadcasting network. Rudolph Valentino, the great silent film star died in 1926, and in August of that year the first talking motion picture to be publicly exhibited, "Don Juan" with John Barrymore, was premiered at the Warner Theatre in New York.



Photo Credit: From the Private Collection
of Gus Angelo

The stage was set for a communications revolution when young Bing Crosby stepped up to a microphone in that makeshift recording studio in a converted warehouse in Los Angeles in October, 1926 to render a silly little tune called "I've Got the Girl." Surely there was nothing about the song or the rendition which would have led anyone to expect they were hearing a voice that would sustain a 50-year recording career with total sales of nearly 400 million records.

A Bing Crosby doesn't just happen. The youth who left law school for the lure of Hollywood had all the raw materials for a successful show business career, but it was a combination of talent and the uniqueness of the time which produced a star for all the emerging media.

Those of us who grew up in the 20's, 30's or 40's literally witnessed the birth & flowering of radio, the recording industry, & the motion picture, along with the birth & growth of a star--Bing--who was the towering figure in all those media. The media he utilized for his talents in turn nurtured & formed him. Bing Crosby "happened" as a result of singing with the likes of Paul Whiteman, Bix Beiderbecke, Venuti & Lang, the Dorseys, etc., broadcasting & recording with the likes of Al Jolson, Louis Armstrong, Judy Garland, the Andrews Sisters, the Boswells, etc., and filming with the likes of Fred Astaire, Bob Hope, Barry Fitzgerald, etc.

Does the emergence of video as the major medium, technological marvel that it is, offer a comparable training ground for a performer? Will new talent continue to be recognized & nurtured & given the opportunity to reach the potential of those performers who were exposed to all the media? Is a Bing Crosby still possible?

Perhaps we are too close in time and too emotionally involved in the communications revolution of the past 50 years to be capable of a clear perspective on these questions. Perhaps it will take some social historian 50 years hence to adequately assess the era and Bing's specific contribution to it. It is for now enough to be grateful that the unique opportunities of the 1926-1976 communications revolution were seized by a unique performer who successfully met and conquered the emerging media. For all of his reticence in attributing any significance to his achievements, his career and his hold on the affections of the public is a phenomenon not likely to be ever matched again.

If anyone had told me three years ago when I became editor of "Bingang" that Bing's 50th anniversary year would include worldwide live concerts and more than 7 new albums either available or in the planning stages, I would have been incredulous. In retrospect, I should have known better, for any reflection on the past 50 years would reveal that Bing's career has been filled with surprises. That he is a septuagenarian celebrating 50 years in the public eye seems almost irrelevant--anyone who has seen the concerts or listened to the albums know that his present achievements rank in excellence to anything he has done in the past.

Club Crosby warmly congratulates Bing on his 50 year anniversary and expresses appreciation for being privileged to be the vanguard of the audience for such a long, diversified and distinguished career. We'll never stop listening.

...AND SOME LAST MINUTE NEWS

Graham Reade reports that Bing is now in demand for more concerts in England, Holland, Germany, the U.S., Japan and Australia. Reports indicate that following a rest from the hectic Palladium schedule he will indeed sign for more concert engagements. After the Dublin & Edinburgh shows, he will play some golf & do some hunting and fishing before returning to London to cut some new albums. He is also scheduled to film his Christmas TV special.

Leo Lynn writes that Bing will be doing his first TV special of the season in late October with Carol Burnett as guest. He will tentatively also be guesting on Carol's show in late September.

Bing was the recipient of the Hall of Fame award and the presentation was telecast nationally on June 12th.

Bill Osborn has provided the initial listing of the Bing Crosby television appearances. We hope to work this up into a complete chronology and, depending on its final size, offer it either as a "Bingang" feature or as a separate publication. More news on this project in the next issue.

"Music That Satisfies"--Bing's 1933 radio series--by Larry Kiner is now available for \$1.75. This is Vol. 3 of Larry's excellent series on Bing's radio career. Sixteen pages--many rare photos--obtain your copy from Larry at 7554 132nd Avenue N.E., Kirland, Wash. 98033.

We are also including an insert in this issue which announces Larry's new Spokane label. As indicated on the flyer, Larry has special arrangements with Bing which permits release of the radio material. The project is just beginning. Larry lists the following as project goals:

- 1) the purpose of the SPOKANE label is to preserve the important radio performances of Bing.
- 2) the sources of the material, pictures and liner notes may come from anywhere and hopefully members of the Crosby clubs...credit will be given to those supplying info/material if they so desire.

As regards #2, if you want to supply liner notes, photos, source material, contact Larry direct. He wants to primarily involve the true Crosby collectors in this project. Exciting news for all of us, and I trust everyone in Club Crosby will support the project not only by buying the albums but by communicating their ideas to Larry as well.

Club Crosby will be holding its first meeting in the San Francisco Bay Area on August 14-15. Larry will be bringing his new albums & some early Crosby films for viewing, Ed Hutto will be presenting his 90-minute slide/sound show on Bing, Priscilla will be showing her personal collection of golf tournament films, and those in attendance will also have the chance to meet other collectors, including Gordon Wall from Australia & the Ralph Hardings from Great Britain. A full report on the meeting will follow in the next "Bingang."

Financial problems unfortunately plague the club as this goes to the printer. A special report was sent to the members this month, outlining the problem, and hopefully I will have enough of a response to prepare a special renewal insert for inclusion with this journal. A history of the club on the occasion of its 40th anniversary, including some "state of the union" reflections appear elsewhere in this journal.

RECORD NOTES

Ken Gray's Midwest Chapter newsletter will resume in the next issue of the journal. Here is a brief listing of recent releases:

- 1) AT MY TIME OF LIFE - United Artists UAS 29956
At My Time of Life/Cabaret/Something to Remember You By/
Heat Wave/My Heart Stood Still/Razzel Dazzle, Hello Dolly -
How Are Things in Glocca Morra/I Got Rhythm/Looking At You/
I'll Never Fall in Love Again/Thou Swell/With a Song In My
Heart/Great Day
- 2) MARK TWAIN - TOM SAWYER - Read by Bing Crosby - ARGO ZSW 561-3
(3 LP set)
- 3) EARLY GOLD - Columbia Special Products P4 13153 (4 LP set) -
This is a reissue of The Bing Crosby Story: The Early Jazz
Years (Epic E2E 202) and Bing Crosby in Hollywood (Columbia
C2143) - Available from Nostalia Book Club, 165 Huguenot
St., New Rochelle, N.Y. 10801 for \$12.95
- 4) BLUE SKIES - Sountrak STK 104
Everybody Step/A Couple of Song and Dance Men/I've Got My
Captain Working For Me Now/Getting Nowhere/Say It Isn't So/
I'll See You in C-U-B-A/You'd Be Surprised/Puttin' On The
Ritz/Heat Wave/Blue Skies/Waltz Medley/Radio Montage/War
Montage/Serenade to an Old-Fashioned Girl/Medley/Finale
- 5) SONGS BY HARRY WARREN - HW-601 - includes You've Got Me
Where You Want Me (Decca L3485)
- 6) THAT'S ENTERTAINMENT-Part 2 - MG-1-5301 - includes
"Temptation"
- 7) AT MY TIME OF LIFE/CHILDREN - 45 rpm - United Artists UP36078
- 8) ERES TU/WHERE THE MORNING GLORIES GROW - 45 rpm - London
HLU 10532 (Eres Tu is alternate track from version in Bingo
Viejo album)
- 9) STARS AND STRINGS - Polydor 2482 268 - includes Cheek to Cheek.
- 10) CONNEE BOSWELL - MCA MCFM 2739 - includes Between 18th and 19th
on Chestnut Street & Yes Indeed
- 11) WHERE THE BLUE OF THE NIGHT - MCAMFP 50249
- 12) KAY THOMPSON REVIEWS - Ultimo Kayt 406 (Amalgamated) -
includes Where the Blue of the Night intro/How Soon/Jubilee
Time/Blue Hawaii, Ain'cha Ever Coming Back from Philco show

Due Soon: Bingo Viejo (on London) and Palladium 50th Anniversary
Concert (2 LP set on United Artists)

Bing Crosby
Hillsborough
March 15, 1976

Dear Pat:

Thanks for the enlargements of the photos which you sent recently.

I understand the concert is all sold out down there in L.A. I use the word "concert" with some trepidation, because it's only going to be a few songs and a few old ones at that!

But I've got some supporting acts which may carry the thing.

We're talking about playing the Palladium, if we can get something put together.

The dates would be the 21st of June through July 4th, I think.

May have to do a thing up here in San Francisco for charity if this thing down in Los Angeles goes well. All these concerts will be for charity. I won't take any money for any of them. The net proceeds after the expenses are paid will go to a charity which I select.

Have a good time -

Bing
Bing Crosby
BC:lm

Miss Pat Sullivan
1301 Sheridan Apt. 96
Chico, California 95926

* I just saw the copy of the Club magazine with all the new pictures in it and I want to compliment you. It's a wonderful selection, and I'm sure all the members must be appreciative of the effort.

I liked it a great deal. So did Kathryn.

REPORT FROM DOWN UNDER - Shirley Naylor

SHIRLEY NAYLOR again REPORTING from DOWN UNDER, my March Bingang was the Quickest ever 20.4.76— but it was a very sad occasion, the first time in 27 years that my Mother wasn't able to tell me all about the contents as she passed away on February 14. What a great Journal and the wonderful news about Bing's new releases .

A Super Article appeared in the DAILY TELEGRAPH May 10, where Margaret Reid of S.A. might be able to get Bing to come out to Australia. I had a letter from Bing June 1 where he said quote, "Don't know when I'll get out to Australia. I keep talking about it but nothing ever develops. Maybe someday soon", unquote. He would get a great Reception Down Under as he is very well loved.

Had a pleasant surprise during my holidays, walked into my record store to be greeted by the young Lass with "Guess what ? there is a release of an old disc of Bing's called Southern Memoirs and I have ordered one copy" you can not doubt imagine my reply "Good Heavens that is his latest, so please keep it for me." It is very good but "THAT'S WHAT LIFE IS ALL ABOUT is still my favourite, Neil O'Brien of N.Z. has nearly played his to piece as I sent him a copy but I believe it has appeared in some of the Shops over there.

This year I was very unlucky, our local Radio Station 2GZ wouldn't play any of Bing's discs on his Birthday, but they did mention it the next day, what made me MAD was they played discs for Perry Como and Paul McCartney but I will ask a friend who runs an Electrical Store and see if he will sponsor a show of Bing's discs.

I had a letter from Keith Hyde of Heidleburg Victoria, in which he mentioned about BOB MACHLESS a keen Crosby Fan, he conducts Bing Programmes on 3ZZ (ABC Free Lance Station) he compiles them on tape and they run for an hour and have been well received his address for those interested is 10 DEVON STREET CAULFIELD. VICTORIA. 3161. AUSTRALIA.

Saturday March 20 an article appeared in the Daily Telegraph by Heather Chapman "50 YEARS OF CROSBY" which makes good reading, will enclose it and hope Pat can find room to include it in the Journal.

Do hope the FIRST EVER CROSBY MEETING is a GREAT Success on August 14 and 15, I nearly took the PLUNGE as I have always wanted to go to CROSBY COUNTRY but would like to WISH ALL THOSE THAT DO MAKE IT A VERY HAPPY GET TOGETHER and I'll be there in SPIRIT.

Would all the Members whose Fees are due with this Journal please send them to me as soon as possible.

CHERRIO UNTIL WE MEET AGAIN.

Right now it's kind of lonesome and quiet here on the West Coast because the Cresbys left for London on June 15th for approximately a three month stay. So, there's not much going on here right now. But since the first of the year, actually since Laguna Honda on December 22, 1975, we had our busy Crosby times. There was the tournament, and the Los Angeles and San Francisco Concerts.

This past year I have met more very nice club members. I met Kevin and Bridget Anderson from Covina, Ca. at the tournament and also Art and Miriam Siegel from Pennsylvania. Ed Hutto visited with me. Barbara and Bill Elliott were here in May from Delaware. And, of course after the San Francisco concert, we had cake and coffee at my home. We saw Marsten and Helen Telton, Herb Beetman, Ted, Eleanor and Kathy Kasper, Larry and Ann Gunn, Graham and Margaret Reade again. And we met Janis and Bill Fowler, from Kentucky, Ken Gray from Illinois. Also at the San Francisco Concert was Matt De Vera and Bill Osborn who were unable to come to my home. We all had a very nice visit. And everyone seemed to enjoy my "Crosby Room". Last but not least, it was nice meeting Arnie Fogel from Minnesota. He could only stay for a very short time because he had to catch a 12:40 A.M. flight. But, thanks to my friend George, he got to the airport on time. It was very nice meeting all of you.

WHO IS JOE SINNOTT?

That is one of the most frequent questions received by the editor in membership correspondence and reflects the immense interest in the work of our cover illustrator.

When the question was posed to Joe, he obligingly sent the following resume:

"I'm basically a cartoonist specializing in comic books/super heroes etc. and have worked for Marvel Comics for 25 years. I do all my work at home however. I was born here in Saugerties two days after Bing made his first record. Aside from the comics I've done much advertising work and book illustrations. My first love (artwise) is sport cartoons and caricatures.

Became interested in Bing at 12 years of age (1939) through a half hour noontime show devoted to Bing on station WNEW in New York City."

HOBBIES magazine, 1006 S. Michigan Ave.,
Chicago, Ill. 60606 - April, May, June 1976
issues carried script of Lux Radio Theatre
on which Bing appeared.

INDEPENDENCE 200 is available for \$3.95
(\$4.95 for cartridge and cassette versions)
from Fleetwood Recording Co., Inc., 321
Revere St., Revere, Mass. 02151.

Reliving the Records of Crosby at Two Per Hour

SOME YEARS ago, Perry Como told an interviewer how fortunate it was that sound recording had advanced to such a high technical standard.

"This means," Como said, "that we won't need to tell our grandchildren about the wonderful voice of Bing Crosby. We'll simply put one of his albums on the family record player, and they'll be able to hear for themselves."

But which song should they play? Points out John Jensen, general manager of KMPX, "we have more Crosby material than most radio stations have records in their entire library."

"My conservative estimate would be something in excess of 1000 sides. I know we have everything from the

Celebrating his 50th anniversary as an entertainer

start of his recording career in 1926 through the war years."

Starting today, and continuing throughout the month, KMPX (107-FM) will broadcast this entire collection at a rate of two different selections each hour.

"We feel it is important to showcase the Crosby talent for Bay Area listeners," Jensen continued. "Here is one of the great international stars, perhaps the greatest. He lives nearby and is currently celebrating his 50th anniversary as an entertainer. He deserves more local recognition."

Born in Tacoma, Wash., 72 years ago this day, Harry Lillis Crosby was the fourth of seven children. "Bing" came as an abbreviation for "Bingo from Bingville," a childhood nickname given by schoolmates for his devotion to a local comic strip feature.

It was in 1920, as a first year law student at Gonzago University, that Bing first seriously considered show business as a career. With a friend Al Rinker he formed a small band to play at school dances and private parties. Al played piano and Bing sang and played the drums.

Entertaining, they both agreed, was far more exciting than typing briefs and filing documents, and it was a matter of only a few years, 1925, before their jalopy, with Bing's drum kit in the back, was rumbling down the road to California.

Fortunately, Al's sister, Mildred, was already a successful singer and had offered assistance in lining up useful contacts. Mildred Rinker's professional name was Mildred Bailey.

The official start of Bing's recording career came on Oct. 18, 1926, when he sang "I've Got the Girl" to the accompaniment of Don Clark's Los Angeles Biltmore Hotel Orchestra. The record's sales were unimpressive. But it was a start.

The following month song writer Harry Barris joined the team as a piano player and the trio signed with Paul Whiteman.

Bing remained a member of "Paul Whiteman's

Rhythm Boys" for three and one-half years, producing scores of recordings and appearing with the band in "King of Jazz" in 1930.

The big solo break came with his own network radio show in 1931 — the same year he introduced such classics as "Stardust," "I Surrender, Dear," and the famous signature tune, "When the Blue of the Night."

Hollywood beckoned in 1932 with "The Big Broadcast." In 1933 came "College Humor," and the following years, a succession of ever more popular films: "Rhythm on the Range," "Pennies From Heaven," "Sing You Sinners," "Hollywood Hotel," and the "Road" pictures with Bob Hope and Dorothy Lamour.

Success followed success — more films, network television, and eventually, semi-

Sales for the first album were not impressive

retirement to enjoy family travel and the outdoor life.

But that mellow baritone and casual style still have the magic to bring a crowd to its feet.

At the Los Angeles Music Center in March, Bing was visibly moved by the standing ovation which greeted his first ever concert appearance.

Now on tour for charity Crosby will perform at Masonic Auditorium on June 2.

San Francisco Chronicle

RADIO



BING CROSBY AND JOHNNY MERCER

Bing Crosby: Faith in God Saved My Life and Has Inspired Me to Make a Comeback

Bing Crosby says his faith in God pulled him through his worst crisis, when his life lay in the balance.

"It was God's help that saved me," he said, talking about the difficult operation he underwent two years ago to remove a near-fatal growth from his lung.

"It was probably my toughest operation, but I knew I could make it if I had faith," said the 72-year-old crooner-actor. "I just left it all in God's hands."

In 1974, doctors discovered an orange-sized growth on Crosby's left lung. Suspecting cancer, they operated and removed the growth, which they identified as a rare fungus called necardioses.

His wife Kathy later told The ENQUIRER that doctors said Bing had been only five days away from death when they operated.

Crosby said he never worried about dying, but left everything up to God. "When you truly believe, you can't be afraid," he said. "Not of anything — death, illness or any other problems. God has His own plans for everyone. There is no use worrying or trying to alter things.

"I also believe that if you live a good life and try to help others, you'll be happier and God will be happier with you.

"It was my faith that inspired me to renew my career," Bing, a devout Catholic, confided. "I have more than enough confidence now, thanks to God, to do the live performances I shied away from years ago."

Crosby recently celebrated his half-century in show business with a sellout performance in Los Angeles, and is planning to appear at London's Palladium this summer. He's also busy making new record albums, he said.

Even Bing's love of country is intertwined with his faith

in God. "There are those who are too willing to criticize our country," he says. "But when you look at its good points, you want to thank God for being alive and living in it."

Bing, who says he feels "pretty chipper" despite his advancing years, credits his all-encompassing faith for his easygoing manner and young-at-heart attitude.

"My faith keeps me young because I feel I am a child in God's eyes," he said with an unabashed smile. "I'm still learning about life, about love, about how to enjoy my family and my career to the fullest."

Bing summed up his philosophy for living: "I concentrate on the beautiful things in life," he explained.

"God has filled our world with little miracles, from a child's laughter to the transformation of a cocoon into a butterfly. Sure, there are unpleasant things in life, but we have to try and concentrate on what's good. We've also got to believe in ourselves.

"Just relax, enjoy life . . . and never lose your faith," he added.

— DON HORINE



BING CROSBY: "When you truly believe, you can't be afraid."

Sat., May 1, 1976

San Francisco Chronicle



UPI Telephoto

Queen Crosby

Bing Crosby's daughter Mary Frances was named the 49th Shenandoah Apple Blossom Festival Queen yesterday in Winchester, Va. Past festival queens have included Susan Ford and Luci Baines Johnson.

May 25, 1976

THE SEATTLE WASHINGTON TIMES

Bing Crosby hospitalized as meat catches in throat

COLUMBUS, Ohio — (UPI) — Bing Crosby, 72, here to play in a golf tournament, was admitted to Riverside Hospital late last night to have a piece of meat removed from his throat. He was released early today.

It was decided by his attending physician that he should not play in the tournament, a pro-am event preceding the \$200,000 Memorial Golf Tournament at nearby Dublin. Crosby had been scheduled to play with Jack Nicklaus, Ohio Gov.

James A. Rhodes and Flip Wilson, the comedian.

Crosby was taken to the hospital from the farm of John Galbreath west of Columbus.

"He apparently got a piece of meat caught in his throat and was having difficulty swallowing and had a choking sensation," Mrs. Joie Cline, a nursing supervisor, said earlier today. "It was removed last night . . . They removed it without surgery, but it is considered a surgical procedure. There was no cutting or anything like that."

Gramophone - Feb. 1976



The fiftieth anniversary in show business celebrated by Bing Crosby last year was a prime pretext for a minor avalanche of new and old recordings by the inventor and doyen of the art of crooning, and three collections of the older variety provide an outstandingly mellow start to the 1976 listening season. "This Is Bing Crosby" (RCA DPS2066) is RCA's tribute to the Old Groaner's half-century not out, and is a double album drawn from two LPs recorded by Crosby for the label nearly twenty years ago. One was "Bing With a Beat" dating from February 1957 and teaming him with Bob Scobey's Frisco Jazz Band and arrangements by clarinetist Matty Matlock, and the second was "Fancy Meeting You Here" recorded with Rosemary Clooney and orchestral arrangements by Billy May from July 1958. The twenty-four songs include many evergreen standards of the calibre of *I can't get started*, *Whispering*, *Brazil*, *How about you*, *It happened in Monterey*, *Say si si*, *Isle of Capri* and *Exactly like you*, and whether Crosby is responding to the free-wheeling Dixieland atmosphere created by the Scobey band or the warm charm of the delightful Miss Clooney and the wittily original arrangements of Billy May, he is faultless and superb in every respect. He even succeeded in transforming a featherweight trifle such as *Mama loves Papa* into something memorable and worth remembering.

JUBILEE

(Bell System Family Theatre)
With Bing Crosby, Liza Minnelli, Roy Clark, Eydie Gorme & Steve Lawrence, Joel Grey, Marvin Hamlisch, Ben Vereen
Supplier: Henry Jaffe Enterprises & Smith-Hemion Prods.
Exec Producer: Jaffe
Producers: Gary Smith, Dwight Hemion
Director: Hemion
Writers: Buz Kohan, Marty Farrell
90 Mins., Fri. (26), 8:30 p.m.
AT&T (N.W. Ayer)
NBC-TV

"Jubilee" was designed as a salute to the 100th anni of the telephone, to be celebrated by memorable performances seen on the "Bell Telephone Hour" from 1959-'68 and the "Bell System Family Theatre" since then — augmented by contemporary turns from hosts Bing Crosby and Liza Minnelli and guests Joel Grey, Eydie Gorme & Steve Lawrence, Ben Vereen and Roy Clark.

With almost two decades of highly varied performances to choose from, it took a huge amount of "shoe-horning" to squeeze in representative illustrations of talent running from Johnny Cash to Andres Segovia, Peggy Fleming to Edward Villella, and Benny Goodman to Pablo Casals, but the production team of Gary Smith and Dwight Hemion managed to do it in as painless a way as possible, bridging the nostalgia clips quite effectively with the guest contributions.

Grey and Minnelli did a "Cabaret" medley after Grey did "George M." excerpts, Clark did vocal and guitar material from his recent Russian tour (setting up a segue into international exchange artists), Steve & Eydie did an effective Irving Berlin medley, and Vereen and Crosby reprised the Louis Armstrong-Crosby due on "Now You Has Jazz." The most ambitious sequence was a high-powered production number on gospel-rock with Minnelli, Grey and Vereen chipping in with both terps and vocalization.

On look-backs of this nature, keeping perspective is really all the viewer has a right to expect — and that was achieved by the 90-minute production. Marvin Hamlisch, who once was rehearsal pianist on the "Telephone Hour" when Don Voorhees was the conductor, took over as conductor on the show, adding some effective patter and pianistics along the way. It was all okay for what it was. —Bok.

Variety - April 7, 1976

Spoken
Word

MARK TWAIN. The adventures of Tom Sawyer—excerpts. **Bing Crosby** (reader). Argo ZSW561-3 (three records, nas, £6-90); © K3K 34 (£7-50).

This abridged version of a well-loved story is one of the most enjoyable sets to have come my way in recent years. It was a master stroke to get Bing Crosby to read it, for the 'Old Groaner' has a devastatingly charming manner, compounded of a relaxed and sympathetic delivery and a lovely speaking voice. The vocal chords that kept him at the very top in music and musical films for so many years are just as velvety now. The present set, edited by Dillon Usill and produced and recorded in England by Kevin Daly, is probably one of the most delightful souvenirs an American family, or their friends, could buy for themselves during this bicentennial year—which also happens to be the centenary of the original publication of *Tom Sawyer* itself.

The world that Mark Twain (actually S. L. Clemens) was celebrating in *Tom Sawyer* had already disappeared for ever by the time he came to write it. It was the world of the old Mississippi steamers serving the frontier settlements of the mid-West, as yet untouched by the railroads. Clemens had been born in 1835, and the sleepy riverside village of Hannibal, Missouri, to which he had moved at the age of four he re-created as St Petersburg, home of Tom Sawyer, Huck Finn, Aunt Polly, Muff Potter the village drunk, the vengeful and savage half-caste Injun Joe, Becky Thatcher of the golden plaits and all Tom's other friends and enemies. Clemens himself as a young man had trained and served as a riverboat pilot and knew well enough that the nostalgia he felt and expressed so vividly in *Tom Sawyer* and its sequel, *Huckleberry Finn*, was not only for lost boyhood but for a whole lost way of life. "When I was a boy", he said, "everybody was poor,



Bing Crosby [photo: Decca]

but didn't know it; and everybody was comfortable, and did know it".

Substantial as is this set of six full-length sides, it represents a considerable abridgement of the original. Only the main events and chief characters find a place; all extraneous matter, including Cousin Mary and half-brother Sid, has been excluded. All reference to coloured servants (who would still have been slaves at that time in Missouri) has also been dropped. (Clemens took for granted in his characters a naïve and unselfconscious racism that today would be quite unimaginable; in the present version none of this appears.) In saving words and telescoping events, the editor has let through an occasional jerk in the time sequence, but the flow of the story is not really affected, and the amount of narrative packed into these six sides, and read as if there was still all the time in the world, is amazing.

The music was specially composed by David Reilly and played by his father, Tommy Reilly, on harmonica, himself on guitar, Billy Bell on banjo and Chris Hazell on harmonium. Both the instrumentation and the airs are deeply evocative and add a lot to the whole. The sound effects, with the exception of a marvellous thunder storm, are slightly tentative; perhaps an attempt at unobtrusiveness has misfired here. In fact, Crosby's masterly reading needs little help. Delicate, dry, humorous but never whimsical or condescending, he is one of the most delightful readers Argo has offered us. The quality of sound is exceptionally fine. Highly recommended. MARY POSTGATE.

Gramophone - Feb. 1976

Two indestructibles of show business united on one record is an invincible formula, particularly when the two involved are "A Couple Of Song And Dance Men" like **Fred Astaire** and **Bing Crosby** (United Artists UAS29888; © Dolby TCK29888). The rapport and mutual esteem between these two splendid troupers are obvious and delightful, although the verbal adlibbing and asides are occasionally overdone and not always intelligible to the listener. The numbers were well chosen, including *Roxie, Sing, Pick yourself up*, Cole Porter's *I've a shooting box in Scotland*, and *Top billing* which was specially written by Ken Barnes and Pete Moore, respectively the producer and arranger-conductor of the album, and the two stars salute each other with a solo apiece in the shape of *It's easy to remember* sung by Astaire and first introduced by Crosby in the film "Mississippi" and *Change partners* sung by Crosby and first introduced by Astaire in the film "Carefree". This LP recorded in London last year was the first occasion on which the two main participants had worked together since making the film "Blue Skies" in 1946, and one hopes it will be followed by further collaborations. Crosby can be sampled on his own to pleasant effect in "A Southern Memoir" (London SHU8489; © Dolby KSACU8489; © ESACU8489), which in conformity with its title is a relaxed, easy-going selection of numbers from below the Mason-Dixon Line such as *Alabamy bound*, *Carolina in the morning*, *Georgia on my mind* and *Sleepy-time down south*.

If Dick Haymes was and is a premier exponent of the crooning art, then **Bing Crosby** remains its inventor and supreme monarch. "Where The Blue Of The Night Meets The Gold Of The Day" (Music for Pleasure MFP-50429) offers abundant proof of that statement. The twelve titles originate like the Haymes selection from MCA resources, and the title song, of which Crosby is part-author and which has been his signature theme throughout most of his fifty years of singing, provides a vintage demonstration of the gentle art of crooning. Other excellent examples present include *When I take my sugar to tea*, *Avalon*, *Georgia on my mind* and *I'm confessin'*.

Bing Underground



Like most other out-of-towners, that straphanger by the door didn't attract any special attention as he rode around on the New York City subway system yesterday. But Bing Crosby, the celebrated crooner from Hillsborough, is used to such

nonchalance from his subway companions. "I used to have shows at the Brooklyn Paramount and the New York Paramount at the same time," he said, "and in taking the subway back and forth there was never any trouble."

San Francisco Chronicle

SATURDAY, APRIL 17, 1976

For an outstanding feature on Bing in New York--including several full pages of pictures--see the Saturday, April 17, 1976 edition of the "New York Daily News."

THAT'S WHAT LIFE IS ALL ABOUT

A Report on Bing's visit to Montreal for the Bob Hope
TV Olympics Special - by Jean-Paul Frereault

For the past month they've been announcing the Bob Hope TV Special for Monday, April 12th.

Well, Sunday April 11th, I decided to go downtown and see if by any chance I could find out where Bing Crosby was staying. My first idea was to go to the Champlain Hotel, so I told my wife, "jump into the car, we're going to look for Bing."

Driving down Decarie Blvd. I had high hopes. All of a sudden at 60 miles an hour I hit a pigeon. I felt as if my bad luck was starting. Arriving at the Champlain, I went to the information desk inquiring about Bing, and the young lady said in a secret type of way, "Bing is staying at the Bonaventure Hotel." My wife then proceeded to the Bonaventure and, as we were parking the car, the huge garage door practically crushed my car. It stopped one half inch before the impact.

We were at the information desk trying to obtain his room number but the girl simply refused to tell us anything. I explained I was a Bing Crosby collector. She just said that this information was classified and she had no proof who I was. Well, I walked away with a disappointed look when she called me back and said "Bing is in Room 1122." I said thanks and immediately went to the house phone and called his room. His secretary answered and said Bing would be back at 1600 hours. At this point it was 12 noon, so I had time to go back home and get some literature on Bing and go back to the hotel.

My wife mentioned that she did not want to go back downtown so I called my son-in-law and he was interested.

Now back at the hotel we were waiting near his room with no sign of any important stars. I called his room again at 1715 and his secretary said she was still expecting him shortly. She also told me it was impossible to see Bing without going through a Mr. Leo Lynn. Well, I said to myself, I've been waiting 40 years, I can wait a bit longer to get a glimpse of him.

At 1815 still no sign of him and we were getting discouraged. We left the 11th floor to go down to the main lobby and we happened to see the Montreal Canadians hockey team waiting for their limousine. We stayed there about 10 minutes and we were heading for the exit when a black cadillac pulled up to the door with two men getting out, one wearing a straw hat. It was Bing. I immediately ran to the elevator, holding the door, hoping they would be taking the same route. Well they did. We were the four of us in the elevator --myself, my son-in-law, Bing and the fourth whom I had not noticed because of my concentration on Bing. To my surprise I exclaimed "and Bob Hope also" and Bing answered "who's Bob Hope" in a typical sly way. Leaving the elevator I got a few moments with Bing alone, welcoming him to Montreal. My perseverance was rewarded. Bing said thank you and left for a banquet awaiting him.

On the way back home my son-in-law and I had to laugh just thinking about the way things had happened on that day.

The next day, Monday the 12th, I went to see the show at the Forum. Before the show my son and I tried to see Bing in his dressing room. Guards were left and right and all doors were locked. We asked here and there if we could see Bing and through some mysterious happening Bing said O.K. for a five minute interview. He autographed a couple of books written by him and we asked him what his plans were for the future. He said he might be going to London to make a movie with Bob but for the moment he would be spending most of his time with his wife and family. My son took a couple of pictures of Bing and I, and then I thanked him again for his time and went back to my seat to watch the show.

The songs he sang were "Where the Morning Glories Grow," "No Time At All," and a medley of songs from the Road pictures with Bob.

I must say Bing was in great shape and his voice was better than ever.....WHAT A MAN.



Photo Credit: Jean-Paul Frereault

BING CROSBY AT THE MUSIC CENTER

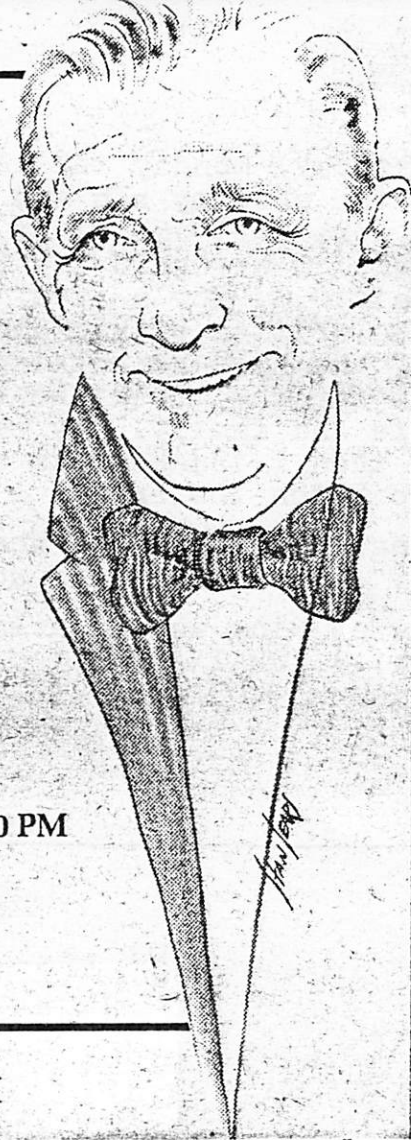
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PAVILION



Photo Credit:

Ted Kasper

Bing and the Road to Nostalgia

BY LEONARD FEATHER

Times Staff Writer

Where does a 175-pound, half-Irish baritone who has sold close to a third of a billion records give a concert? Anywhere he wants. Preferably the Dorothy Chandler Pavilion on St. Patrick's Day.

As Bing Crosby recalled, this was his demicentennial. Fifty years ago this month, the man who would become the world's first pop media superstar, newly arrived in Los Angeles from Spokane with his vocal partner Al Rinker, played his first local date at the Boulevard Theater near the USC campus. His audience then consisted primarily of students.

The crowd that filled the Pavilion Wednesday may have included some of those students, along with their children and perhaps a few grandchildren. My mental computer placed the median age at 42¾ years, but their age span was as broad as their smiles.

Crosby's career has included remarkably few concerts. This was the first such program built especially around him in the Southland, and it took two worthy causes to lure him: the Tarzana Psychiatric Hospital and the Sugar Ray Robinson Youth Foundation.

Created and directed by Paul Werth, the evening was a

skillful blend of straight-ahead vocals by the star (with a minimum of verbal interruptions); an opening montage of old radio tapes (with Bob Hope, Gary Cooper and Jimmy Stewart) and film clips sans sound tracks (with W. C. Fields, Dorothy Lamour, Louis Armstrong, Frank Sinatra); succinct appearances by three other Crosbys, and a climactic medley that embraced 32 songs drawn from the first two or three decades of the Crosby dynasty.

It was, in fact, the kind of program one might have expected to judge in terms of the ambience rather than actual performance; after all, Bing Crosby as a singer has long since been *hors concours*. Yet the longer the evening wore on, the clearer it became that this was indeed solid, valid entertainment.

Crosby at 71 has a timbre extraordinarily close to the sound you still hear on his late night movies. When he sang "Sweet Leilani," it could have been 1937 again. If other tunes were given a throwaway treatment, it was usually because the material called for nothing more. (If they don't write songs like that anymore, in a few instances one can be thankful.)

BING CROSBY

Continued from First Page

Of course, "Galway Bay" was sung, as was "Too-Ra-Loo-Ra-Loo-Ral." Even the coffee served at intermission was Irish. And for good measure there was Rosemary Clooney, looking fresh and joyful as she joined with the star for "Slow Boat to China" before taking over for a short set of her own. "Fifty Ways to Leave Your Lover," borrowed from Paul Simon, with its hip lyrics and good chord changes, was as well suited to her as "Tenderly," her 1955 best-seller.

It was, I suspect, the kind of occasion at which the audience relates the lyrics of certain songs to what they know of the artist's life. This was surely true of Clooney's "A Song for You" and "By Myself," and no less applicable to Crosby's "That's What Life Is All About," his current big hit in England. (Introducing it, he said it embraces "whatever philosophy I do have, which is minimal.")

Among the new or unfamiliar songs, "Send in the Clowns" sounded as if it could have been written for Bing. Kathryn Crosby was charming in her couple of duets; Mary Frances Crosby, 16, and Harry Crosby III, 17, were little more than tokens of family togetherness.

Rich Little's 20 minutes of impressions were notable for his on-the-button takes of Johnny Carson, Groucho Marx, George Burns and Bing.

Nelson Riddle provided appropriate accompaniment on the orchestral numbers. Joe Bushkin, a pianist recently brought out of retirement by Crosby, played a brief quartet interlude, in which his cocktail jazz piano was submerged by the sound man, who allowed guitarist Herb Ellis to steal the set. On several songs in the medley, Bushkin doubled Crosby's melody line, offering an echo where Bing needed an accompaniment. In "Dinah" he forgot to play the bridge, then put on his reading glasses as if he couldn't remember this long-famous song. Incredible. Bushkin was less effective as a pianist than in his slight appearances as trumpeter; his horn solo on "Pennies From Heaven" brought the combo suddenly to life.

Crosby once ascribed his success to the fact that the listener feels he could be up there doing the same thing. I was reminded of this during the medley when he blew the lyrics a few times. Bing is human; it is perhaps his humanity and fallibility coupled with an enduring talent that has sustained him as an American institution.



VOCAL REUNION—Rosemary Clooney and Bing Crosby, together again at the crooner's Wednesday night Dorothy Chandler Pavilion Concert.

Times photo by Penni Gladstone

Los Angeles Times
VIEW
PART IV

FRIDAY, MARCH 19, 1976.

Crosby & Friends

By ROBERT KEMNITZ
Herald-Examiner Staff Writer

"That's What Life Is All About" was the song Bing Crosby chose to close out his Wednesday night concert at the Music Center Pavilion. "This song probably best expresses what philosophy I have, which is minimum."

Bing Crosby doesn't need a philosophy. He is his own philosophy. His lifestyle represents Joe Average at his most comfortable. His singing style is the way Joe Average thinks he sounds while singing in the shower. But his style, period, has a lot of Above Average class. He can seem casual in the stiffest starched tuxedo. When he sings his voice seems

so free of pretensions and everything flows so easily that his enormous contribution to popular singing still awaits proper critical evaluation. There is a lot more in Bing Crosby than what meets the ear.

Bing himself has said, "I'm not a singer, I'm a phraser." And that is a fairly accurate self-estimation. Crosby's way with a song could be compared with Fred Astaire's dancing. Although Crosby's singing produces some rich sounds, his true magic lies in his inimitable style. Style can't really be explained. You either have it or you don't. Like the Grand Canyon and Louis Armstrong, he is Bing Crosby. Crosby attributes his success to his naturalness in style. He thinks the average man identifies with him because they feel, if given the opportunities, they could be as enormous a success as he. But the truth to Crosby's appeal is that he is an extremely talented performer and not your average Joe by any stretch of the vocal chords.

On Wednesday he brought along the following "guests": Rosemary Clooney, Rich Little, his wife Kathryn, son Harry, daughter Mary Francis, the Joe Bushkin Quartet and the Nelson Riddle Orchestra. Rosemary Clooney, who has worked with Crosby on radio and co-starred with him in "White Christmas," came out in bright, bright orange,

looking and sounding better than ever. Although hampered by a slight case of nerves in the beginning of her set, maturity has added depth and richness to her singing. With Crosby she took a fast "Slow Boat to China," and in her solo spot she showed a winning way with contemporary music with Paul Simon's "50 Ways to Leave Your Lover," and Leon Russell's "Song for You."

Rich Little came out doing, of all things, a crack Crosby impression, wearing a golf hat, swinging golf club and singing "It Went Straight Down the Middle," emulating those legendary tones perfectly. Doing a routine that revolved around one of Crosby's near ritual Pebble Beach golf tournaments, Little once again revealed why he is known as America's premier impressionist. His Truman Capote impression started maliciously on target but soon degenerated into limp-wristed caricature. But anyone who calls Howard Cosell "a legend in his own mind" must have something going for him.

Since it was the first concert Crosby has ever headlined in his long and impressive career, a heady whiff of show-biz history in the making was in the air. For such a special occasion you have to forgive him for allowing his family to perform alongside. "The kids were in school so we didn't get

much of a chance to work this but very good," he explained, and he was being more than kind. On-stage "family affairs" are almost always cloying because hereditary is never that kind in the talent department. In Crosby's case, son Harry and daughter Mary Francis must have inherited their singing talent from their mother Kathryn, who also revealed very little the times she was on stage.

A brief ten-minute set by the Joe Bushkin Quartet with great Herb Ellis on guitar was one of the musical highlights of the show. Jazz great Bushkin must mainline musical methedrine from the way he practically tap-dances at the piano and his liquid lightning-fast versions of tunes like "Danny Boy" show what jazz interpretation is all about.

Crosby's appeal was best showcased in a long 32-song

Crosby at the Music Center Pavilion

medley featuring most of the musical highlights of his career: "Swingin' on a Star," "Pennies from Heaven," "San Fernando Valley," "I'm an Old Cowhand," "Blue Skies," and "Mississippi Mud." Although the orchestra struck up its melody throughout the evening, the only disappointment was that he did not sing "When the Blue of the Night Meets the Gold of the Day."

But for a first concert the promising young crooner more than lived up to his promises. His name is Bing Crosby. Look out for him and remember that name. He is liable to take the music world by storm.

Bing Crosby & Friends (Pavilion, L.A.)

Bing Crosby made his "concert debut" at the Music Center last Wednesday (17) in an entertaining tv-styled variety show that saw the smooth singer play host to a number of family and friends. It was a loosely-constructed, almost informal night with a major emphasis on nostalgia and no one attempting to really cut any new ground. As such, a jammed house could feel comfortably ecstatic in their reminiscences.

Crosby, clearly, could do no wrong — and, in fact, did much right — as he sang his signature tunes in his usual, casual style and soothing voice, being surprisingly honest and unpretentious in sharing his thoughts and attitudes.

While the audience was ready to have fun with him and his songs, Crosby was too concerned most of the evening with remembering lyrics and arrangements, constricting himself far too much for a concert situation. Perhaps, with more experience at running his own concert show, the quirks could work themselves out; on the other hand, Crosby may be diving into territory not totally suitable for the style of his considerable abilities.

There were moments in which he shined — usually his most at-ease moments, such as the closing "That's What Life Is All About," when the pressure of the night was off of him and he could just put his hands in his pockets and emote at his best, or his Act I closing, "Send In The Clowns," a subdued and affecting interpretation.

On the other hand, Crosby got himself trapped into a 27-minute, 32-song medley that was too much for both him and the audience to handle. Supporting Crosby were many sidekicks — Rosemary Clooney, Rich Little, wife Kathryn, son Harry, daughter Mary Francis, Joe Bushkin, Herb Ellis and Nelson

Clooney handled a short, well-done set backed by ever-helpful, excellent arrangements from Riddle and the orchestra. There was the expected duet with Crosby, with "Slow Boat To China" the vehicle.

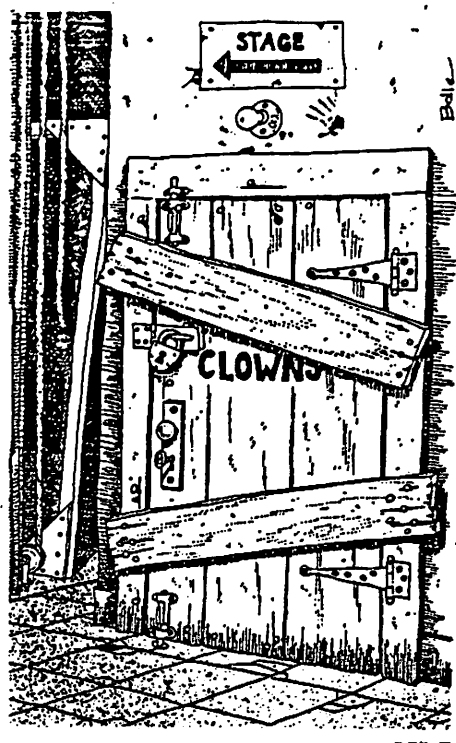
Rich Little turned in an outstanding few minutes with his powerful impressions. Joe Bushkin added much spark to the evening guiding a trio that included Herb Ellis. Nelson Riddle did a commendable job of keeping the music together.

Crosby hasn't indicated whether he's planning on taking his family on tour with him. Crosby admitted little rehearsal time was involved in this segment's preparation, and it showed.

Paul Werth created and directed the evening, which would have been the better without quite so much gimmickry (the opening radio transcripts and subsequent films ran too long). Now that the idea has been established, Werth needs to figure out how to make it work better. —Toy.

Wednesday, March 24, 1976

VARIETY



STARS

JOHN HUTCHINSON

No Clowns Yet

I have always believed that Vera Lynn and Bing Crosby won the Battle of the Atlantic. Who else sustained our wet morale by nightly watch on the evil waters Thirty West of Greenwich?

In all my English days I never caught up with Miss Lynn, but now here I was, walking into the Los Angeles Music Center to pay my respects to the Groaner in Chief. He was giving a benefit performance for the Tarzana Psychiatric Hospital and the Sugar Ray Robinson Foundation. He is 71, and looks better than Muhammad Ali did last time around.

There were no seats, so I spent the evening backstage. Kathryn Crosby was there, and children Harry Crosby III and Mary Frances Crosby. So was Rosemary Clooney, appearing with Mr. Crosby for the first time in eight years.

They say he is tense before he goes

on, and you are told not to speak to him; but backstage he is a strolling man, some of the time in his galluses, doing a soft-shoe now and then, making badinage with the boys. Only the crew and the guests look tense.

He ambled onstage and the audience stood up.

"I'm glad to have the pleasure of your company," he said. The pleasure was all theirs. They know him as one of the most graceful men in the business, but he is also part of their lives. They had come to hear about themselves, and he was ready to ring the changes, striking a chord for every year they had known him. He is the sentiment-bank of a generation.

"Welcome to a celebration of my demicentennial. It is fifty years since I first performed in Los Angeles, at the Boulevard Theater at Washington and Vermont, a few furlongs from here. My partner was Al Rinker. My first song was 'Marylou.'"

It had worked out quite well. "I was in a taxi the other day and the driver said, 'Say, you look like Bing Crosby.' And I said, 'What do you mean, I'm better looking than he is.' And the driver said, 'Mister, if you had his money you wouldn't mind looking like him.'"

He has a whole armory of movements—the bow, the shuffle, the polite and comic fingerpoint, the cant of the head and the owl of the eye and the happy stiffleg walk—as distinctive as his voice, counterpoise to his singing, part of the permanent charm.

He paid high and overdue tribute to another nonpareil, Sugar Ray Robinson, sitting in the front row. Robinson spends his time and style raising funds for poor children's athletics, a champion not for profit.

When Rosemary Clooney first came on, he bowed from the waist, then sat alone in a cane chair back of the wings, listening, tapping his foot and smiling, applauding in the dark when she was done.

He stood next to me watching Rich Little, bouncing gently up and down to the music, smiling again, enjoying somebody else's work. When he walked over to the table where I was talking to stagehand Bill Scamihorn about his union, Bill asked him for an autograph. Waving the pen in fine style over the program, he asked kindly just before he was due to go on: "What would you like me to say?"

If he had sung about Angolan municipal bonds that night, off-key and in Urdu, they would still have taken the

roof off; but he sang about the audience instead, and they would have followed him to Hamelin. He finished the first half with the lights down and the place like a chapel, singing "Send in the Clowns." Sending in the clowns is an old circus tradition, something you do when everything goes wrong and the show breaks up, something you do in sorrow. What will they do when he stops singing?

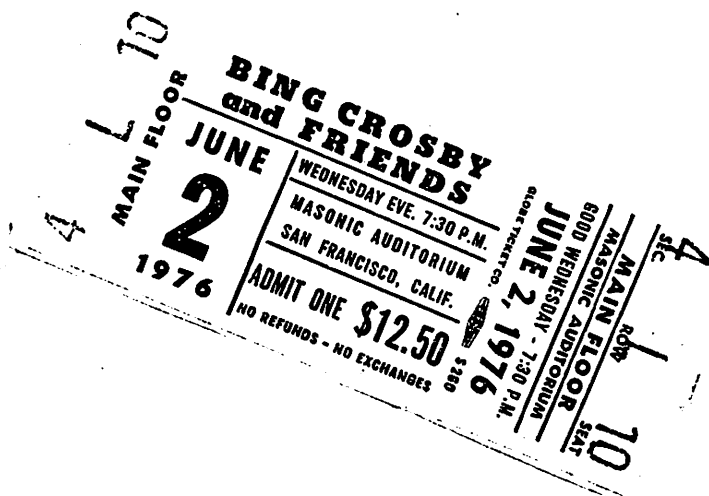
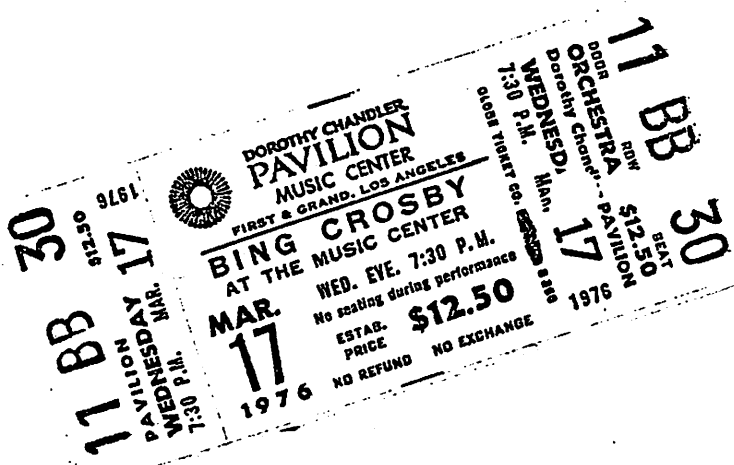
NEXT TIME on he sang with the family. "Take off the boxing gloves, Harry," he told a nervous son on guitar. Kathryn sashayed on to finish a Mexican song with him, but most of the time she stood at the edge, out of sight. Mary Frances sang a pretty thing with her father, and held her mother's hand in the wings while he sang "The Way We Were."

Then he sang 34 songs in a row, and you knew every one. He forgot a line a couple of times, but made it entertaining. He was wholly in charge. It seemed so easy; he was enjoying himself so much; and suddenly and naturally, in the middle of "Mississippi Mud," he looked as young as you ever remembered him, as young as any of us ever were, the songster of our tribe.

He wound up with "Ol' Man River." Joe Bushkin threw away the piano music and everybody gathered in the wings to greet Mr. Crosby as he came off, glad they had been there for another coronation.

Crosby is a man for all the moods in all the years you care to think about. We can measure our lives and circumstances by his songs, and weigh all present balladeers against his courtliness and grace. He is one of the High Commoners, wholly without edge or presumption, an aristocrat of self-effacement, an artist without arrogance, a gentleman of the trade; and he has, almost certainly, been listened to with enduring joy by more people than anyone who ever lived.

What can they do when he stops, except send in the clowns? □



THE LOS ANGELES & SAN FRANCISCO CONCERTS

by Priscilla Koernig

Pat and I flew down to Los Angeles to see the March 17th concert at the Dorothy Chandler Pavillion. We spent a very nice afternoon with Kevin and Bridget Anderson. The more collections I see of our club members, the more envious I get!

We also visited with Herb and Bobbie Bootman, Al and Millie Sutton and Ted, Eleanor and Kathy Kasper before the show.

The concert started sharply at 7:35 P.M. with a radio show broadcast. The second part was excerpts from movies (without the sound) but with the Joey Bushkin Trio playing Bing's songs in the background. Then the man we had all come to see walked out on stage. Everyone gave him a standing ovation. He sang a couple of songs, then introduced Rosemary Clooney. They sang a number together and then Rosemary sang by herself. Bing came back and introduced Rich Little. Then Bing closed the first part of the show with "Send in the Clowns". During intermission, I talked to Alan Fisher and John Salisbury. In fact, they both wanted to treat me to a glass of champagne! After intermission, Bing opened the show by introducing Joey Bushkin, who did a jazz medley. Then Bing introduced Kathryn, Mary Frances and Harry and they all did songs with Bing. Then Bing did a forty minute medley of all his hits. He closed the show with "That's What Life Is All About" and got a standing ovation. You know, there were tears in those blue eyes!

We flew back the same night on the midnight Western Airlines champagne flight. When we arrived at the airport, we realized that Alan Fisher and other members of the household staff were on our plane, too. We had a ball on the plane. Alan just kept everyone in stitches. He is such a nice person.

The San Francisco Concert was basically the same except that they cut out the unneeded radio broadcast and movies. And instead of Rich Little, there was Flip Wilson. But the concert was better in San Francisco in my opinion. It was a more polished performance by all, plus there was an added member of the Crosby family,---Nathaniel. The acoustics were much better and the orchestra wasn't too loud. Harry has terrific stage presence for a 17 year old. You could tell that everyone had been practising more. Bing was in terrific voice at both concerts.

Actually, I really don't think it's necessary to have the other acts. Everyone comes to see Bing and his family and I personally think those five are all that is needed in the show.

The Club Crosby presented Bing with long-stemmed red roses before the San Francisco Concert.

KATHRYN AND BING CROSBY
starred in one of The City's
greatest popular music concerts.

Crosby shows he's still King Bing



By Philip Elwood

Kid Crosby, the Irish slugger from Spokane, knocked 'em dead at the Masonic Auditorium last night.

Harry Lillis Crosby has been "Bing" for almost all of his 70-plus years and he's been a part of all our lives just about as long. But last night's show, which started on a high note and went up, up, and away by the concluding "That's What Life is All About" was the most astonishing and overwhelming one-man presentation I have ever attended.

Crosby, looking fit as a fiddle swinging on a star, knocked off eight or nine solo production numbers, duetted with various members of his family, personally salvaged an uproarious family bit of "round" singing and then casually drifted into a medley of 32 of his best known recorded numbers. Accompanied on this half hour nostalgia trip by the irrepressible Joe Bushkin at the piano (plus Herb Ellis, guitar, Jake Hanna, drums, and Monty Budwig, bass) Crosby had a great time scat singing, tripping an occasional light fantastic and ad libbing comments and, often, the lyrics.

It was the Crosby of the Kraft Music Hall and the Big Broadcast; of the "Road" movies and of USO shows for the GIs of World War II.

Sometimes on the quiet numbers ("Sweet Leilani," "I Can't Begin to Tell You," "It's Been A Long, Long Time," etc.) the sobs of reminiscence, the blowing of noses and the tender sighs bubbled all over the sold out hall.

Bing's voice seldom cracked and (of course) never wavered; his rhythmic hipness and uncannily accurate pitch, plus that gorgeous tone, have been his trademarks and genius for the more than 50 years since he, Al Rinker and Harry Barris left Spokane to find fame and fortune in Southern California, ca. 1925.

He chatted about San Francisco in the '20s ("pokin' around in the embers of the past") and sang some fine stuff with Rosemary Clooney, who then turned out a few of her own — "Song for You" was, great. Flip

Wilson, slick and funny, did four of his best pieces, joined by Bing on "Gone Fishin'" just before the intermission.

Nelson Riddle led the orchestra, a big job; the charts were Hollywood lush. Bushkin's quartet, never quite sure where in hell Joey was taking them, played marvelously behind Bing. (I suspect he preferred the jazzy informality of the combo to the heavier sounds.)

In the incredible medley, "Wrap Your Troubles in Dreams," "Pennies From Heaven," "Please," "Blue Skies," and "Mississippi Mud" were among the outstanding renditions; daughter Mary Frances and wife Kathryn joined in occasionally.

During a Crosby Family sequence son Harry III played some nice guitar and sang, and other son Nathaniel sang and romped through "Simple Melody," soft-shoe, with his old man.

The Bushkin quartet played a glowing "Porgy and Bess" medley; Ellis' guitar (especially on "Hallelujah," somewhat earlier) was magnificent.

So it was a great night; Bing's tribute to himself, and to Louis Armstrong — whose memorial statue fund in New Orleans will get the proceeds.

The Legendary Bing Crosby

It was, for a change, *literally* a once-in-a-lifetime experience on Wednesday night when a fella name of Bing Crosby strolled jauntily-jolly out on the stage of the Masonic Auditorium, rambled his eyes easily over a bubbling, euphoric crowd, lifted a microphone to his mouth with the practiced ease of a Roman Catholic priest at the Asperges ceremony, cheerfully acknowledged that "I wore my hair tonight" and then, with a little help from his friends, proceeded to confer a glorious concert of music, charm and warmth on a capacity audience as giddy as children.

The fact that most of those present had grandchildren of their own did nothing to dim the effulgence of their joy in sharing what was truly a historic event. Not only was it the first concert of its kind Crosby has ever done in San Francisco (vaudeville, live radio broadcasts and USO shows of 30-50 years ago not being comparable) and the first time this particular show has ever been performed in its entirety (it opens at London's

Palladium on June 21), but it was also a retrospective of the American popular song.

As Crosby pointed out, with the ingratiating sense of humor about himself that suffused the evening, this is his demi-centennial — he played the Golden Gate Theater here 50 years ago this month — and the span between "Mary Lou" and "Send in the Clowns" is very close to the life-span of the pop tune. Over the course of the program, a benefit for the Louis Armstrong Statue Fund that ran nearly three hours, the participants (in addition to Crosby: singer Rosemary Clooney, pianist Joe Bushkin accompanied by guitarist Herb Ellis, drummer Jake Hanna and bassist Monte Budwig; Crosby's wife Kathryn, their children Harry, Mary Frances and Nathaniel, and Nelson Riddle leading a 28-piece orchestra) covered more than 65 songs in all — 33 by the master himself in one astonishing medley.

The fact that Crosby, at 72, could essay a non-stop succession of songs of that duration — and sing



BING CROSBY
Full, sonorous voice

them with authority, a full and sonorous voice, exacting intonation and unflagging rhythm — is fully as impressive as the fact that every last one of the 33 was a hit.

Keeps Them in Awe

If more evidence is required to substantiate the stature of the event, never mind that Alistair Cooke and George Shearing were in the audience; consider that one man flew over from Japan for the concert . . . and two couples from Australia.

The show opened with an excerpt of, not surprisingly, "Where the Blue of the Night Meets the Gold of the Day" as the maestro ambled on and set the tone of the evening. It was to be, it immediately became apparent, an evening in the Crosby family living room, a musicale for special friends with Bing as affable host, Kathryn the gracious consort, three handsome kids on their best behavior (the Crosbys are a human version of Pat Boone's zoo) and half a dozen of the most talented musicians in the world who just happened to drop by after finishing another gig.

Bing started the music with some reminiscences, oldies ("When the Morning Glories Wake Up in the Morning") and "My Time of Life" (from the British musical,

"Great Expectations"), was joined by Miss Clooney for a delightful duet on "Slow Boat to China," then gave way to her for a solo set.

Next came comedian Flip Wilson, doing his first live performance, he said, in eight years, some of his marvelous shaggy-dog stories and some gags "that I don't tell anymore, because they are in poor taste," such as "Who cares if they closed the zoo in Warsaw after the clam died."

Bing closed out of the first half with a truly moving version of Stephen Sondheim's "Send in the Clowns."

The final segment began with a sparkling Bushkin set (Bing again joining in) and then came Family Hour, with the all-singing, all-dancing Crosbys executing director-choreographer Bob Sidney's various configurations with a charming — and that word defines the evening — set of numbers which were, if not always executed with Rockettes precision, invariably de-

lightful and completely without pretension.

During this juncture, Harry Lillis Crosby III, 17, took a Spanish classical guitar solo of admirable deftness; Nathaniel, 14, played the good-natured fall-guy and Mary Frances, at 16 a stunning child-woman, indicated that it is she who is most likely to follow her parents in show business.

Then came the 33-song medley — highlights included "Pennies From Heaven," "Temptation," "Blue Skies," "Old Man River" and, frosted by a sensual dance routine by Mary Frances, "Accentuate the Positive" — and, finally, Bing's answer to "personal philosophy" tunes like Sinatra's "My Way."

The song was "That's What Life Is All About," and a typical line provides a clue to Crosby's grace, durability and fundamental humility. "How I got by," it says, "I'll never know."

To his fans, he made it look easy.

—John L. Wasserman



Barbara Bladen

BING CROSBY
REIGNS AS
NOSTALGIA KING

"It seemed like just yesterday," I heard a woman sigh as she left Masonic Auditorium Wednesday night after the "Bing Crosby and Friends" concert.

I had to laugh because, in at least one home, Bing is still crooning "Sweet Lillies" and "Too-Ra-Loo-Ra-Loo-Ra." My mother plays his records all the time.

We, the audience, gathered in Bing's name, a name that is enshrined in our hearts. They, the entertainers, gathered in an equally revered name, that of Louis Armstrong. The concert was a benefit to finance a 10-foot statue of the beloved musician on Bourbon Street in New Orleans.

"Der Bingle," whose theme song for his 10 years (1936-1946) as host of radio's Kraft Music Hall, was "When The Blue of the Night," opened the show with the same song. He looked fit and trim and proud to be showing off his family. The show looked casual and Papa couldn't have been more relaxed, but it was tightly staged and choreographed by Bob Sidney to include five solos by Rosemary Clooney, three funny stories by Flip Wilson, a classical guitar solo by 17-year-old Harry Crosby III, a family medley with Nathaniel, Mary Frances and Kathy (who looked lovely in a succession of beautiful gowns), a solo dance complete with kicks and splits by Mary Frances while her father sang "Accentuate The Positive," the piano artistry of Joe Bushkin and at least 43 songs by Bing.

Despite his kidding about "when I had hair" and references to his age difference to his children (he's 72), "the old man" as he calls himself still has the charm and ability to hold an audience rapt for three hours. The voice is better on some songs than on others and when he didn't give out with enough power or complete his phrasing, it was because he seemed short of breath and long of repertoire. I wouldn't have wanted one single song cut out and as hard as I tried to remain objective, he really got to me with such glorious old ballads as "Just One More Chance," "Love In Bloom," "Pennies From Heaven" and "Blue Skies."

Some of the lyrics eluded him but he filled in the missing words with that trademark Crosby baritone "boo-boo-boo" sound and it sufficed. "Moonlight Becomes You," "Easy To Remember," and "It's Been A Long, Long Time" gave him the most trouble but even vamping a few bars of "la, la, la" was worth hearing those great melodies again. Especially as played by the Nelson Riddle orchestra.

Mary Frances is a beautiful young girl who seems quite at home onstage. Her brothers weren't nearly as comfortable and their mother couldn't be heard too well by the side section because her voice is soft and sweet.

Miss Clooney still has the vocal punch to put across such classic ballads as "Tenderly" and "Just One of Those Things." She did her numbers and shared the spotlight with Bing in "Slow Boat to China" and "A Long Way From St. Louis" duets and didn't return to the stage.

If the Crosby family enjoys performing together as much as it appeared, they could raise a fortune for charity with a once-a-year concert (why not Circle Star Theater?) and please a lot of listeners at the same time.

June 4, 1976

San Francisco Chronicle

Social Scene

By Pat Steger

Bing's Night

"BING AND HIS FRIENDS" is the nice, casual way Crosby likes to bill his show which he's preparing for London and which he performed here Wednesday night at the Masonic Auditorium.

Bing's real friends were the ones in the audience. It was a love feast between them and Bing. As Patsy Pope said, "He's Mr. Cool himself." Rosemarie Wagner, who sat upstairs with her husband, Barry, and a group of his friends going on a nostalgia trip, said, "He's just terrific." Mrs. Robert Watt Miller, who attended the show with the Garret McEnerneys, summed it up for everyone else: "Magnificent. Very well received."

The Robert Arthurs, Mrs. L. D. Howard, Dorothy Fay, Barbara Chisholm Cole with Fred Hudson, the junior John Trainas, the Charles Russells, the Charles Thierlots and Mrs. Victor Bergeron were in the near capacity audience at the Masonic Auditorium. Following the performance, Bing and Kathryn headed for their home in Hillsborough, where they celebrated over corn flakes and milk in the kitchen.

★ ★ ★
HERB CAEN

★ ★ ★
ADD INFINITEMS: If you had your choice Wed. night between the Joffrey Ballet at the Opera House and Bing Crosby at Masonic, and chose the former, you lost the bet...

by Helen and Marston Tolton

After 46 years, there is no difference!

Back in 1930, when we listened to his nightly, 2-hour broadcast, from the Coconut Grove, it was, simply, Magic. There had never been a voice such as his. There hasn't been one since, and there never will be. In 1932, it was our rare privilege to see him with Eddie Lang on stage as he made his coast to coast tour. What an experience! He seemed not unlike the Grove days of 2 years previous. Then in 1939, at the Fair on Treasure Island (San Francisco) here was the same Bing.

In 1942, while on a war bond-selling tour with friend Bob Hope at a golf match, we saw him next. On the 9th hole they did a fantastic show--Bing singing requests and Bob clowning to the delight of those present--as the recipients of the requests made bond-buying commitments. We had thought, "it won't be the same"--but we were wrong. The Magic was still there. In 1943, we hit the jackpot--catching him in two benefits, and the George Gershwin Memorial Festival with Dinah Shore and Paul Whiteman and others. He was the same unchanged Bing.

It was 7 years later, in 1950, that we saw him next. This time at Marine's Memorial Theatre in San Francisco as he taped a couple of Chesterfield shows. As we sat waiting for the first show to start, we thought to ourselves as we reflected backwards--"it's been 20 years now so don't expect to recapture that." As he walked on stage, we knew nothing was going to be different. He looked the same, the eyes were still as blue and, when he started to sing, it was 1930 again.

After that beautiful experience came the long, dry spell. It wasn't until June 2, 1976 that we were to see Bing again. Wild horses wouldn't keep us away from that concert--even though 26 years (plus serious illness) just had to bring about some change. Once again, we sat and waited--not too patiently. Finally, the big moment arrived and there he was--just like the previous times --the same blue eyes and the same magnificent voice. If there was any difference between this man before us and the one we used to listen to on radio in 1930, we were unable to detect it. He looked and sounded the same to us. Perhaps it was that we've "grown" together. But, the Magic is still there.

Golfing Around Europe

TEE FOR TWO AND MORE: Adelaide and Malcolm Kirkbride will be traveling abroad -- to Greece, Austria, England and the main destination of their trip: the golf courses at St. Andrews, Scotland.

In Scotland -- the place where the sport originated -- the Kirkbrides will rendezvous with some other localites: Kay and Carl Hartness Betty and Morse Erskine, Mary and Harry Lee and Diana and Oliver Scholle. And, oh, yes, that fellow from Hillsborough who likes golf so much: Bing Crosby.

Several of the crowd -- including Bing and his son, Nathaniel -- will take part in a charity tournament at St. Andrews.

Social Scene

By Pat Steger

Wed., July 28, 1976

COMMENTS ON THE SAN FRANCISCO CONCERT
by Bill Fowler

I must candidly admit that in my heart I was prepared for somewhat of a letdown when I was seated at the Masonic Auditorium. Of course I was excited because this was such an occasion, not only for me but for the hundreds who were crowding in for this truly once-in-a-lifetime live Crosby Concert. I had mentally convinced myself to enjoy Bing regardless of his age and the difficulties it could present for him. BUT WAS I FOOLED.

First of all, I was surprised when Bing strolled on stage to start the show himself. And secondly and thirdly, I was mildly astonished at the fullness and resonance of his voice, which he maintained throughout the unexpected (on my part) marathon of Crosby singing. I had come to hear THE MAN sing--and that is what I heard. He sang, and he sang--and he sang. Boy did I love it. So did everyone else. I thought to myself, if only other people like me across the land could get to hear and see this genuine artist perform in person.

* * * * *

June 16, 1976
Variety

Billboard - July 4, 1976

'FREEDOM TRAIN' A FLUKEY
SUMMER HIT - by Stephen
Traiman

(excerpt)

NEW YORK—"Here Comes The Freedom Train." No. 10 starred on this week's Hot Country Singles, is one of the few original bicentennial songs to make it commercially--and it almost was neither written nor released.

Its success is focusing more attention on the touring train that will visit more than 150 U.S. cities and host an estimated 10 million by Dec. 31. The project has involved the efforts of other recording stars and music personalities who have donated various memorabilia featured in one of the 10 display cars, and/or helped promote the train.

In addition to Haggard, Cash, Parton and Wagoner, other music figures who have pledged assistance to the Freedom Train--a \$17 million investment--include Bing Crosby, Ella Fitzgerald, Burt Bacharach and Vicki Carr.

Crosby made a personal presentation of his gold disk for "White Christmas" in the performing arts car last December, and Cash also did a number of radio spots for the train at the start of its cross-country tour.

14 BBC Weeks On Bing Crosby, And Now Author Does A Book

By CARROLL CARROLL

In the normal sequence of events, a book is written: then follows the play, the film, the tv or radio show. Charles Thompson's book "Bing" (David McKay - \$8.95) did not follow this orthodox route.

"Why," I have heard at least one person ask, "should an Englishman write the life of Bing Crosby?" Aside from the fact that there is that volley-question, "Why not?" (didn't an Englishman write the life of a Prince of Denmark?) is another answer.

Charles Thompson was commissioned by the British Broadcasting Co., to scour the United States for, and interview people whose lives had touched or been touched by Bing Crosby in his gentle and steady rise from obscurity to legend. It was because the legend is as honored in England as in the United States that the BBC sent Thompson to the new world to do this research for a super radio show planned to run one hour a week for 14 weeks and deal with the whole life and career of Crosby. (How typically British that it was planned for 14 weeks instead of our customary 13.)

With Bing's help and blessing,

Thompson did a very thorough job of talking to and recording people and organizing the results into a most exemplary aural history. (Wouldn't it be smashing if the BBC did a similar job on some of our other great personalities?)

Having steeped himself so heavily in Crosbiana, it must have struck Thompson as a flippin' waste of good work not to carry the job right on onto the library for instant reference when needed.

So he, an Englishman, put it all together in a book, presumably adding nothing but his journalistic skill. All the comments "pro" and "con" are from qualified sources. Most are direct quotes.

Memory being what it is, little wonder that some events fall slightly out of sequence and some facts jack-knife into wrong situations or circumstances. Thompson is no more at fault than his sources or any of Crosby's other biographers who have run the same course.

Less sycophantic than most of the other books about Bing, Thompson's should be a welcome addition to the known history of a show biz giant who never seems to believe how tall he stands.



UPI Telephoto

The Crosbys Go to London

Bing Crosby, who gave a rare concert in San Francisco this month, will perform for two weeks at the London Palladium, celebrating his 50 years in show business. Some of the family

went with him — and posed on arrival yesterday in London. (From left) son Nathaniel, 14; daughter, Mary Frances, 16; Bing and his wife Kathryn.



The singing family Crosby: Harry, Mary, Frances, Bing, wife Kathy, and Nathaniel

The Old Groaner goes for laughs

BING CROSBY, still singing at 72, flew into Heathrow Airport yesterday and immediately went into the old laughter routine.

When a thoughtful porter offered him an electric buggy ride to the Customs Hall, Bing replied with a few bars from the Judy Garland song 'We'll just walk down the Avenue.'

The Old Groaner—complete with family—is here for an already sold-out season at the London Palladium, and a tour of Britain and Ireland.

He said: 'It's my way of saying thank you to all the folk over here who have been so kind to me over the years.'

The family—wife Kathy

and their three children, Harry, 17, Mary Frances, 10, and Nathaniel, 14—are with him to share the odd musical moments on-stage.

Kathy said: 'Nathaniel will do a skit with his father, and Harry will play the guitar.'

The inevitable golf clubs will accompany Bing on tour.

Of his recent visit to hospital after a bone became lodged in his throat, he said: 'It was nothing really—just a couple of old second courses.'

ROBERT PATERSON

presents

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CROSBY**

AND FRIENDS

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Special thanks to our British Representative Frank Murphy who graciously supplied much of the contents of this issue of "Bingang" pertaining to Bing's visit to the United Kingdom.

Frank is organizing a special souvenir set of photos of the Palladium concerts. Write to him direct for details (address on front page)

Special thanks are in order too for British member John Marshall who also supplied a wealth of clippings and news of the special Palladium souvenir programme.

Frank saw four of the Palladium concerts & the Edinburgh concert. He sent a badge which features a picture of Bing (the one from the rear cover of the Bing/Astaire LP) & the slogan--"It Don't Mean a Thing if it Ain't Got That Bing." When Bing saw Frank wearing the badge, he gave it a quizzical look and said with a laugh, "Who the hell thought of that idea?" John Marshall points out that he coined the phrase in advance of the badge makers--remember his Sept. 1975 article in "Bingang" carried that title.

Ambition has groan...

THE Old Groaner hits London a week on Monday — and his arrival will see two Geordies fulfilling a lifetime ambition.

John Joyce, from Low Fell, and Frank Murphy, of Wallsend, reckon Bing Crosby is the greatest.

They have been avid fans since they were children. John was five when he first watched Crosby in a film at the old Paramount cinema in Newcastle.

"It's the Odeon now," said 39-year-old John, "but those memories will come flooding back when Frank and I actually meet Bing."

John (left in the picture), owns a bookbinding business in Gateshead — and it was his work that brought a letter of thanks from Bing last year.

Mr. Joyce said: "I bought two copies of Crosby's biography, stripped them down and rebound them in leather. Then, I sent them off to his home in Beverley Hills.

"Typically, Bing sent one of the copies back after he had autographed it."

John and Frank will drive to the London Palladium to watch Crosby on Monday and Tuesday night, next week.

Story by BOB MORELAND
Picture by MIKE BLENKINSOP



A worthwhile wait to hear Bing Crosby

By JOHN BARBER

DANNY KAYE, Bob Hope, Sinatra, Garland
— all have been seen at the Palladium.
We have had to wait half a lifetime for the most loved of Hollywood's entertainers. But,

Review

PALLADIUM: Milton Shulman

TRYING to find something fresh to say about Bing Crosby is like trying to say something original about the Pyramids. Although he has only been around the showbiz scene for some 50 years, it seems much longer. Now in his early 70s, the years refuse to take him seriously.

His husky, melodic voice has hardly changed since I first heard it crooning When the Blue of the Night Meets the Gold of the Day. It has always remained remorselessly middle-aged.

His show at the Palladium was in the nature of a combined nostalgia orgy and a proud papa showing off his family album.

Like all descriptions of legends, the metaphors seem only to pad the obvious. His style is still as relaxed as tranquil porridge. His voice still oozes with melodic conviviality.

Unlike other star performers at this theatre, he gave us our full money's worth by turning up at the beginning; he introduced the supporting acts and generally filtered through the entire evening.

A final medley of oldies ranging from a quick tempo Old Man River to a lugubrious Just One More Chance swept most of the audience back to life's carefree moments when a Crosby tune pinpointed forever a sigh or a caress of the past. After that, a standing ovation was inevitable.

Bringing on the family might be presumed to be pushing one's good luck too ostentatiously.

Fortunately no one took themselves too seriously. Kathryn Crosby, looking unfairly young for a mature mother, did a few neat singing turns. Their daughter, Mary-Frances, danced prettily. Their son, Harry, has a promising way with a guitar and teenage Nathaniel seems to have come along for the laughs.

Rosemary Clooney, amongst the other acts, has lost none of her adroit professionalism with a song: the Joe Bushkin quartet played some breathlessly rhythmic jazz and Ted Rogers had better topical jokes than usual.

once we were in the theatre, Bing Crosby did not keep us waiting a moment longer.

Up went the curtain and on he came, in a solo spotlight, to the centre of the stage. "I'm glad to have the pleasure of your company," he warbled. Adding, rather embarrassingly, "In this hallowed temple of the lively arts..."

Now 71, a slight boyish figure with more hair than was real, he walks with a slight stoop and as he sings turns his strange, glassy eyes full upon us.

But if the gait was stiff, the larynx was in superlative order and he looked, as they say, a million, giving his impersonation of an orn'ery, friendly Joe making the noise we all like to think we produce in the bathtub.

★

The evening is well planned, and he gives full value, introducing other artists and sharing duets with Rosemary Clooney, a large lady in red, and the comedian Ted Rogers. In a whole group of nursery ditties, the star shares honours with his family—his young wife Kathryn, his two sons—Harry a promising classical guitarist—and his pretty daughter, Mary-Frances.

The climax was the 45-minute medley of bygone melodies — "Pennies From Heaven," "Don't Fence Me In" and the rest—which show off his voice so well. It seems deeper and even treaclier than on the records, an educated foghorn, mood music through a lamp-glass. And the phrasing is impeccable: original unexpected, just as written on the sheet-music. But with style.

Extraordinary to recall that our parents denounced his "crooning" as decadent. With the coming of the microphone, he showed how to use it for intimate, person-to-person singing. Joining in, last night, the audience also crooned quite a lullaby from 2,000 throats.



Bing Crosby who opened a two-week charity show at the Palladium last night. It is his first stage appearance in Britain since 1944.

Regrettably, the sound-system amplified his voice to spoil many delicate effects, and the orchestra of three dozen often drowned the singer. Only when accompanied by the subtle Joe Bushkin Quartet was Bing Crosby heard at his best.

Easily the most beautiful, impressive anniversary publication available is the deluxe 40-page Palladium souvenir programme. Copies are available as follows. Write for a copy--you won't regret it!

International Entertainment Ltd.
1 Cavendish Court, 13 Wigmore St.
London W1H 9LB, England

Please enclose 1 pound plus 25 pence postage.



Bing says 'I'll sing for ever'

ON THE Road to London. Bing Crosby, co-star of those On The Road To . . . films, and his wife Kathy arrived at Heathrow today.

And with them came their three children, Harry, 17, Mary Frances, 16, and Nathaniel, 14.

Bing said he planned to carry on working for ever.

"I would never consider retiring. I think I would get too bored."

They will all be appearing in a 14-concert tour, which includes the Palladium.

EVENING NEWS REPORTER

The old groaner said: "It is going to be a real spectacular — a way of saying thank you to all the marvellous folk over here who have been so kind to me over the years."

After London, Kathy and her daughter will go to

Edinburgh to star together. They are obviously a family who believe in keeping busy.

Bing says he will be "playing one or two charity golf matches as well as a few TV shows."

But he admitted: "My golf isn't as good as it used to be. The boys play a better game."

Picture by
BILL HOWARD

Palace party for Bing

BING CROSBY has been invited to a "thank you" party at Buckingham Palace by the Duke of Edinburgh.

A Palace spokesman said yesterday: "The Duke wants to thank him for donating the proceeds

of his Palladium performances to charity."

The money will go to The National Playing Fields Association, of which Prince Philip is president, the National Society of Cancer Relief and the Duke of Edinburgh's Award Scheme.

The Sun
June 23, 1976

So nice-n-easy on Bing's London debut

HE HAS finally made it.

At 72, after 50 years in show business, Bing Crosby walked out to face for the first time a paying London audience.

With any living legend the standing ovation, merely for turning up and giving long-time admirers a chance to applaud, is automatic.

In this case at the Palladium, the owner of the best-known baritone boop-a-doop voice in the world also earns it.

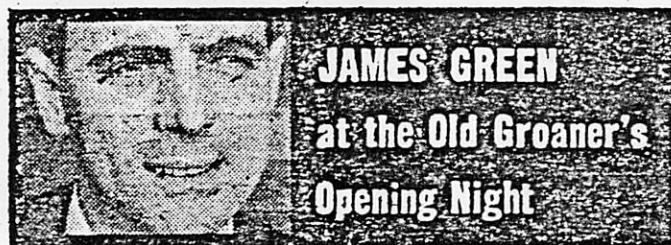
The show lasts nearly three hours and he must chip in between 30 and 40 songs.

CASUAL

He is doing the entire run for charity but even with his relaxed and leisurely life-style, is prepared to graft rather than milk the adulation.

London is his favourite city and jug-eared Bing sings up a warm, cosy and civilised night rather than excitement.

It doesn't matter how much the years may have subtracted from the pipes—and Como would seem to have



worn better—when the style and phrasing remain undented.

Despite his casual image Bing appears in formal jacket and black tie. He opens with film taken at the wartime title Stage Door Canteen when Astaire was dancing almost baldheaded, and Crosby had his own hair.

Then he starts crooning in person, recalling the first song he sang 50 years ago. Name of Mary Lou.

Like a favourite uncle at a family party he turns to the 1930s and 40s and for those who lived through his song-book this is instant nostalgia.

The Old Groaner's best friend is his mike. He holds it as sensitively as a golf club and leaves the free hand in his pocket. There's going to be no sweat here.

Rosemary Clooney, singing better than ever, is introduced and duets on 'Slow Boat to China' before her four solo numbers.

Ted Rogers is next and with topical gags about the economy stops the show. The London comic deputises for Sachmo in 'Gone Fishin'' and twice. Bing labels him "Great."

The second half, launched by pianist Joe Bushkin's trio, is devoted to the Crosby family — wife Katherine, guitarist son, Harry, dancer daughter Mary Frances, and youngest son, Nathaniel.

He dances with Katherine, scores in singing with her the sentimental 'My Cup Runneth Over', and affects a straw hat and cane with Harry.

Then, pushed along by

Joe Bushkin, Bing hits the show peak: a medley of 30 hits from the Crosby career.

By the time he reaches 'Swinging on a Star', Pennies from Heaven, Sweet Lillani, and Dinah it's a singalong.

He finishes on the philosophical 'That's What Life Is All About', and lines up with the family for that standing ovation, the curtain calls 'an dthe bravos.

The man who has sold more records than anyone in history has been seen, the bathroom voice has been heard, and life somehow seems nice-n-easy.

EVENING NEWS

TUESDAY, JUNE 22, 1976

BING, IT'S GREAT TO HEAR YOU AGAIN...

REVIEW

by Arthur Thirkell

Bing Crosby: London Palladium.

WE WEREN'T just applauding a smooth performance by Bing Crosby last night. We were giving the Old Groaner—and nice guy extraordinary — an ovation for the pleasure of his company during 50 years in show business.

At the age of seventy-two—although Bob Hope insists Crosby is seventy-five—Bing is making his

official British stage debut.

Older Blue Eyes is well worth seeing.

Such an entertainer with around 4,000 recorded songs behind him and disc sales running into the hundreds

of millions has got to be a bit special.

Bing is unique. There are better singers and better actors. But none who has so consistently projected his talents with such warmth and amiability



BING: a bit special.

In his Palladium show Bing does not merely offer a guided tour through the museum of melody. In there among the nostalgic numbers are a few fairly new ones and he churns out some fireside ditties with his wife Kathryn and their three children.

Superb

Sharing the honours on the well-balanced bill are Rosemary Clooney and comic Ted Rogers.

The superb Pete Moore swinging orchestra is at its best backing "Rosie" Clooney who is still in great voice. She starred at the Palladium twenty-one years ago.

As for Ted Rogers, he had the joint rocking with laughter at his clever political quips.

Financial footnote: Bing is not singing for his supper. His fee is going to various charities. The guy's all heart.

London Daily Mirror
June 22, 1976

Nice-guy Bing really makes you feel at home

THE difference between Bing Crosby and Sinatra is that Bing made two jokes—about his toupée and his money—within 10 minutes of taking the wide Palladium stage last night.

Sinatra doesn't joke about being bald or rich. He is still a full-time professional, and such things are trade secrets.

Bing, the older man, has accepted his age with grace and humour. In his new show at the Palladium, Crosby projects himself in his most natural role—as a friend of the family, the cheerful neighbour, everyone's idea of a semi-retired nice guy.

Dazzling

Crosby at 72, has earned his unique place in the world's affections. Now 50 years after his professional debut, he celebrates his anniversary with Britain by bringing onto the Palladium stage his dazzling wife Kathryn, and the Crosby's three clean-cut polite and musical children.

Together they sing, dance and clown around in a closing medley designed more as a family display than a professional entertainment.

Herbert
Kretzmer
at the
Palladium



Bing and dazzling wife Kathryn, on stage last night

Crosby is on and off the stage throughout the show in the role of the host. He sings old songs and some modern ones (including a new British ballad "At My Time Of Life" by composer Cyril Ornadel and lyricist Hal Shaper) in that familiar, resonant, unvaried Crosby baritone that seems to have been around for ever.

Among Crosby's guests were much-applauded British comic Ted Rogers who told a good joke about Healey and an unpleasant one about Thorpe.

Rosemary Clooney, a welcome echo of the 'fifties, features strongly in the Crosby bill, singing "Slow Boat To China" with Bing, and hushing the house with a strongly felt performance of the Arthur Schwartz standard "By Myself," one of the best songs of our time.

Bing's Palladium show is not an evening of high excitement. It's more like a memorable visit to a cluster of familiar and treasured friends.

Daily Express - June 22, 1976

BING GROANS AT THE SPIVS

THAT Ol' Black Market has put even the easy-going Bing in a spin.

And Crosby, the relaxed crooner, says: "I'm as mad as I'll ever get."

He is angry because ticket touts are making a killing out of the thirteen charity concerts he starts at the London Palladium tonight.

The touts are asking—and getting—as much as four times the tickets' face value of up to £10.

Last night, Bing said:

"I think it's a damned shame, especially as it's all for charity. There's nothing I can do. Frankly, there's nothing anybody can do. It's been going on for years."

Bing is appearing for nothing in the shows, which are expected to pull in £70,000 for charities.

Bing chose the charities himself. They include the National Society for Cancer Relief, the National Playing Fields Association and the Duke of Edinburgh's Award scheme.

Croonalonga

Bing Crosby: London Palladium.

BEFORE Sinatra—which is like saying before light — there was Bing. And he it was who created an entire new style of singing.

He may not have sung the best songs ever written, but his effortless authority has lodged even the worst in the memory-album of almost every family.

And there must be many a hack who goes down on his knees all the way to the bank in thanksgiving to Crosby.

Without him, who knows, there might never have been a market for Old Blue-Eyes, Mathis, Mel Torme or all the other crooners who followed. So it was something akin to homage which packed the Palladium last night.

Bing was back after an absence of more than 30 years. But it was homage with an overwhelming affection. At the end of a long, ramshackled evening, he launched into what he himself described as 'that awful bunch of songs', and the audience sang along uninvited to titbits of nonsense like 'Toora-loora-loora,' and clapped out the rhythm of 'Swinging on a Star'.

Family

Being unfortunate enough to sit directly in front of the talk-along, tap-along Lita Roza, I was possibly the only person present to appreciate the appalling over-amplification afforded the 72-year-old voice box and its backing.

Bing's old co-star, Rosemary Clooney, was even less fortunate with the soft toffee

intimacy of her stylish sound, distorted out of all memory where I was sitting.

However, this was an evening when most things seemed to be forgivable, with plenty of family feeling. And Bing used the free-wheeling atmosphere to show off his wife and young brood.

In truth, wife Kathryn

dances no worse than any chorine, but unfortunately daughter Mary-Frances makes Grace Kelly sound like Ella Fitzgerald, when she joins in 'True Love'.

The boys, Harry and Nathaniel, tend to prove that golden talent is not necessarily hereditary.

But the whole point of the

AND WHO

COULD

RESIST

CHARM

LIKE THIS

Bing...

BY JACK TINKER



CROSBY... homage with affection

evening was Bing, who endeared himself by forgetting words that he himself had made unforgettable.

He also admitted: 'I wore my hair.'

As a celebration of 50 years turning dross into gold, and gold into better, this was an extraordinary personal experience.

Even at its most banal, there was a slow grace and warm charm which defied even the hardest heart and Miss Roza's running commentary.

Daily Mail, Tuesday, June 22, 1976

See June 20, 1976 Allentown, Pennsylvania Sunday Call-Chronicle for a large full two page feature on Bing by Derek Jewell entitled BING: ON THE ROAD TO LONDON.

Der Bingle Still The Old Master In 'Preem' At London Palladium

Bing Crosby's 13-concert season for charity at the London Palladium potentially will gross an estimated \$100,000 at \$8.85 top, the scale being kept deliberately low as a gesture to British fans. Early demand for tickets brought out the scalpers and the season portends boffo attendance despite torrid weather.

This Crosby engagement — his first at the Palladium — celebrated his 50th year in showbiz and he will follow the London bow with two concerts in Ireland and two in Scotland, all for promoter Robert Paterson.

On opening night (21) the vet turned in a superlative performance and one perhaps not expected from a performer of his years. Though he looked frail, even tottery at times, the power and warmth of his voice is remarkably preserved, his charisma still intact, his wit still keen and his sense of showbiz paramount.

Crosby was on stage — and on his feet, yet — for a good deal of the three hour initialer. He managed, moreover, to finish in a sprint

noticeably stronger than his start.

The Crosby show majors in sentimentality, but cleverly so, stopping short of goo, gush or schmaltz. He introduced his family who went through some musical romps while wife Kathryn showed a real talent for dancing.

Crosby's nostalgic repertory was spiked with a handful of now songs, indicating an awareness of what gives these days, though the crowd stood after his reprise in singalong style some 30 or so standards from the '20s, '30s and '40s.

Even in abbreviated form "Just One More Chance," "Dinah," "Pennies From Heaven," "I'll Be Seeing You," "Moonlight Becomes You," "Wrap Your Troubles In Dreams," "Blue Skies," "Tempta-

Palladium, London

London, June 24.

Robert Paterson presentation starring Bing Crosby; features Rosemary Clooney, Kathryn Crosby, Harry Crosby III, Mary-Frances Crosby, Nathaniel Crosby, Ted Rogers, Joe Bushkin Quartet; Pete Moore Orch; executive producer, Harold French; produced by Bob Sydney; British staging by Norman Maen; sound and lighting, Theatre Projects. Opened June 21, 1975. \$8.85 top.

Sunday Times - June 27, 1976.

Songs in their hearts

DEREK JEWELL

CROSBY ON TORME: "The most musicianly of singers, and the finest singing entertainer."

TORME ON CROSBY: "Probably the greatest popular singer of all time; certainly the greatest influence on me and everyone else."

How prodigal that, when some weeks are so thin, these two remarkable artists should have opened simultaneously last week. Crosby had never done a theatre season in London; Tormé hadn't performed a supper-room date here for nine years. Both are currently stumping their packed audiences into various states of disbelief.

Bing Crosby, who has a week to run at the Palladium, first. His show has surprises, but the biggest is still that he is here at all, at 72, being in so many ways so true to himself and the art he almost founded. The warmth, the relaxation, the mastery of phrases and cadence, the intimate way of just as you imagined they would be.

Every singer for half-a-century has, we know, learned from him.

And everything he taught is still intact with him except, perhaps, that the range of true tone is a little narrower and the breath doesn't quite last out on final notes. But what compensations he brings us.

Who else, young or old, would be on-stage for most of 2½ hours, starting at the start, ending at the end? Who else would sing excerpts from, or sing entire, well over fifty songs? He does almost forty in his personal medley, from "I Surrender Dear" to "Mississippi Mud"; his handsome family of four sing-along for another 10; he solos on newer ones like "Send In The Clowns"; he duets with Rose-

mary Clooney, Ted Rogers and his children.

The opening is brilliant, by the way; an Old Movietone News clip of Bing and Astaire at the wartime Stage Door Canteen. From then on it isn't only tearful nostalgia, although hearts and eyes are moved, and the tumultuous standing ovation at the end is an instinctive salute to the daddy of them all. The songs (banal and beautiful), the orchestration, the gorgeous warmth of Rosemary Clooney, Ted Rogers hard-hitting jokes and the swinging Joe Bushkin Quartet make this an entertainment so memorably bountiful that its few imperfections seem unimpor-

tion," et al, emerged remarkably fresh, as a consequence of Crosby's simple, empathetic style. With Crosby the lyric comes into its own.

Supporting was Rosemary Clooney who was in first-rate form, sellings with panache. She showed, too, the power of simplicity when the lyrics stand up and a good arranger is part of the act.

Local comedian Ted Rogers, a regular these days on the bigtime concert scene, worked through a torrent of topical gags for big laughs and duetted with Crosby on "Gone Fishin'" for beaucoup applause.

Joe Bushkin Quartet swung well in accompaniment to Crosby's songalong while the Pete Moore orch coped well with the topnotch arrangements during the rest.

Show was well balanced, perfectly paced, expertly interlinked and a satisfyingly complete presentation. —Watt.

tant and most other evenings shrivel beside it.

He swings still, our old and treasured friend. He laughs at himself with dignity. As one curious passer-by inquired of him: "Didn't you used to be Bing Crosby?" Now we know he is, he is.

Met Tormé's light, airy and wide-ranging voice is totally intact. He's as relaxed as Bing, as funny and even more dynamic. A further fortnight he has at the Talk of Town and, if a Crosby ticket is unavailable, at least go hammer at the Talk's portals and insist you see this great entertainer.

He sings a lot of songs, too—a dozen MGM oldies in his "That's Entertainment" sequence; an updated "Mountain Greenery" with Blood, Sweat and Tears; "Spinning Wheel" in counterpoint; an exquisitely arranged "Nightingale Sang in Berkeley Square" that will crack your heart.

But it's his jazz-flavour which blows up the storm. He drums à la Gene Krupa, and then launches into a big-band tribute where he scat-sings like Ella and vocalises all those Basie and Woody Herman riffs like a man possessed with living ghosts. Supreme singing artistry, it is. When he finished, the ecstatic audience jumped to its feet as if they stood on springs.

As if all this weren't enough, the unique Stan Getz is at Ronnie Scott's Club. He's as impeccable as ever; smooth, breathy, imaginative, playing like the best tenor saxist in the world. His quartet's uncommonly good, too: a pianist from Brooklyn, Joanne Brackeen, whose sustained inventiveness grabs the attention, a fine drummer in Billy Hart, and a bassist, Clint Houston, who plays faster (whilst maintaining perfect pitch and glowing tone) than anyone I've ever seen.



"THIS is my demicentennial," Bing Crosby told the packed house on a recent night at the Los Angeles Music Centre. He was approximately right.

It was St. Patrick's Day — a fitting occasion for a half-Irish baritone to give one of his very rare concert appearances — and just 50 St. Patrick's Days earlier, the man who would eventually become the world's first pop superstar had just arrived in Los Angeles from Spokane, in the far northwest of the US, along with his vocal partner Al Rinker (Mildred Bailey's brother), and had played his first local engagement at a theatre near the University of Southern California campus.

His audience on that distant occasion had consisted largely of students. The crowd that flocked to the Music Centre on this night a half century later probably included a few of those very students, along with their children and perhaps a few grandchildren. Their smiles were as broad as their age span.

The concert began strangely, with an empty stage and speakers playing, for 20 minutes, excerpts of old Crosby radio shows. Comedy sketches that paired Bing with Bob Hope, James Stewart, Gary Cooper reminded us of the quality and nature of our home entertainment in the Thirties and Forties.

As the tapes ended, Joe Bushkin eased towards the piano at stage left and accompanied a series of excerpts — run without sound — from some of the 58 feature films Bing had made between 1930 and 1966. Hope, Dorothy Lamour, Sinatra, Grace Kelly flashed across the screen. The sight of Louis Armstrong brought a warm burst of applause.

At last, almost a half hour into the show, Nelson Riddle's orchestra struck up the overture, Bing's famous theme "In The Blue Of The Night" (oddly enough, he never got around to singing it). After the opening song, "The Pleasure Of Your Company," Bing let loose with a few light comedy lines, such as the joke about the girl who asked him "Didn't you used to be Bing Crosby?"

And he told the audience this was a formal occasion: "You'll notice I wore my hair." During the next two numbers, "Mary Lou" and "My Time Of Life," it gradually became clear that Crosby at 71 (or is it 75? The reference books disagree, though Bing's autobiography gives May 1904 as his birth date) has suffered very little from the attrition of the years in terms of timbre, phrasing and style.

Bing: the father of pop...

● From left: BING CROSBY with the RHYTHM BOYS in 1930; with accompanist EDDIE LANG in the movie *The Big Broadcast* (1932), which featured his immortal 'Please'; in one of his many Hollywood shorts, *I Surrender Dear*. Right: the Forties — with legendary jazz trumpeter WINGY MANONE in *Rhythm On The River* and broadcasting with ANNE SHELTON for troops during the Second World War.

Exclusive interview by Leonard Feather in Hollywood

After Bing had made mention of the two charities to which the proceeds of the concert were being given, the Tarzana Psychiatric Hospital and the Sugar Ray Robinson Youth Foundation (Robinson, sitting in the front row, took a bow), it was time for his first guest star, Rosemary Clooney.

After years of illness and semi-inactivity, Clooney, who worked with Bing in his 1954 movie *White Christmas*, gave a good account of herself, duetting with Bing on "Slow Boat To China" before tackling four numbers on her own.

Comedian Rich Little devoted 20 minutes to imitations of Groucho Marx, Bing, George Burns and others and sang a duet with Crosby.

The first half concluded with "Send In The Clowns," which Bing set up intelligently by explaining the meaning of the lyrics. One of the few new tunes of the evening, it sounded as though it could have been written for him.

After an intermission, there were a few family touches as Bing introduced his wife, Kathryn, a charming and competent singer in her couple of duets; Mary Francis Crosby, 16; and Harry Crosby III, 17 — clearly not yet professionals and present mainly as tokens of togetherness.

Most of this half was dedicated to a marathon medley of 32 Crosby-associated hits, for which he was accompanied by the Joe Bushkin quartet, with Herb Ellis on guitar, Jake Hanna at the drums, and Chuck Berghofer on bass.

Naturally, nostalgia was rampant throughout, but Bing was in prime form on "Sweet Leilani," "Accentuate The

The road to the Palladium... BING CROSBY traces a 50-year career which leads to the first pop star — now in his seventies — starting his first London season on Monday

Positive," and a couple of St Patrick's Day specials, "Too-Ra-Loo-Ra-a-Lo-Lo-Ra" and "Galway Bay."

Bushkin was an anomaly. A first-rate swing era pianist with Eddie Condon, Tommy Dorsey, Benny Goodman, and later briefly with Louis Armstrong, he has been in semi-retirement for most of the past 15 years and sounded as though he has not kept up too well.

On several numbers he doubled the melody, offering an echo where a simple accompaniment would have been sufficient.

On the couple of numbers where he switched to trumpet, notably "Pennies From Heaven," Bushkin brought the proceedings swingingly to life.

In general, this was the type of evening to which the audience relates the lyrics and melodies to what they recall of the artist's personal life and his career.

This was particularly applicable to his closing song, "That's What Life Is All

About." Introducing it, he said it embraces "whatever philosophy I do have, which is minimal."

As a retrospective of a unique career, it could not help but succeed. As a musical event, it had been well-conceived and, aside from a few blown cues during the medley, a couple of problems with the balance, commendably executed.

Crosby had once attributed his success to the fact that the average listener feels that he could be up there doing the same thing.

I sensed some of this same attitude in his casual air throughout. He acted as though there was no need to make a special effort to please; the audience was automatically with him and it was permissible to maintain a slight distance.

The slight errors, in any case, remind us that Bing is human. His humanity and fallibility, coupled with an enduring talent, have sustained him as an institution throughout a quarter of this

country's existence.

The demicentennial, in short, was an agreeable experience for artist and audience alike.

THE next day I had an appointment to meet Bing at the NBC studios, where he was taping a guest appearance on a TV show. We had never really met, but I knew enough of his story to feel prepared.

It was more than a little awesome to realise that here is a man who has sold more records than any other singer in history (at last count 300,650,000 on 88 labels in 27 countries). He has received a platinum record on two occasions.

At one time, because he is an ardent conservationist and had championed the cause of the Atlantic salmon, which were threatened with extinction by Danish fishing fleets, his records were banned in Denmark, ironically, since he is of Danish descent on his father's side.

I knew that Bing, as a young collegian in Spokane, Washington, had sung in the glee club, appeared in amateur shows and played the drums in a college band called the Musicaladers. The key years in his life were 1927, when he, Al Rinker and Harry Barris, The Original Rhythm Boys, became a featured vocal trio with Paul Whiteman; 1930, when he made his first movie, appearing with Whiteman in *The King Of Jazz*; 1944, when he won an Oscar as best actor in *Going My Way*; and 1960,

when he received a platinum record as First Citizen of the Record Industry.

A wealthy man since the early Thirties when his movie career got under way, he built up an investment empire that included the Pittsburgh Pirates baseball team, a company called Bing Crosby Productions, which has produced a number of successful television series; and interests in any number of other business ventures.

To the American public, however, Crosby's primary image was that of a crooner — the term was one originally associated with him, and later with every other pop baritone singer who followed in his footsteps.

At the time of his first marriage in 1929 to a rising young starlet named Dixie Lee, he was so obscure that one headline read: "Well known Fox movie star marries Bing Croveny."

Four sons, including the twins, Phillip and Dennis, were born to this marriage. Mrs Crosby died in 1952; five years later Bing married an aspiring young actress, and raised a new family, two boys and a girl.

In 1964, Bing and Kathryn moved their family to Hillsborough near San Francisco, where Mrs Crosby conducts a popular television interview show.

It is the good life for the Crosby family, and in recent years he has pared down his activities to a dozen or so guest star roles on television annually, as well as the regular Christmas show

● From left: Bing with FRANK SINATRA and LOUIS ARMSTRONG in the smash hit film, *High Society* (1956), and guesting on PERRY COMO's TV show in 1960. Right: recording a TV show in Britain with ROSEMARY CLOONEY (who is also on the Palladium bill) in the early Sixties, and BING CROSBY today.



(launched on radio 40 years ago).

Bing's use of Joe Bushkin on the last Christmas show, and Bushkin's specially organized jazz quartet at the Music Centre concert, offered a reminder of his intermittent association over the years with jazz musicians.

In his Whiteman years, he recalls, he developed his ability as a song stylist largely because of the associations he formed in that band, with Joe Venuti, Jimmy and Tommy Dorsey, Eddie Lang (his personal accompanist in a couple of the immediate post-Whiteman years) and, most particularly, Elix Beiderbecke, with whom he shared a room at New York's Belvedere Hotel, where most of the Whiteman band stayed.

"I sometimes think he played piano better than cornet. He had a superb ear, an inimitable style, and was a serious student of avant garde classical music."

"He was an intellectual and very well read, and when he met with other musicians who had similar tastes, they would sit for hours listening to records and discussing music very deeply."

"In fact, sometimes it got a little too deep for me; but I certainly gained some advantages from being around Bix."

"I learned to like good music, whether I understood it or not, and tried to appreciate and evaluate everything I heard."

The extent to which Bing has kept up on the contemporary scene was one of several topics we touched on in a wide ranging conversation. Why, over such a long period, have you done so few concerts?

Well, it was always quite an effort to get anything together in the way of an act. I always kind of shrank from just going out and singing some songs, because other people like Hope, and Como, Williams, and Bennett — they have a real act that they work on and prepare; they have a lot of material and a lot of staging, and I never had that kind of an act and didn't get around to preparing one, so I just never accepted the opportunity to do personal appearances.

But lately I've been doing an awful lot of recording and built up quite a library of new arrangements and new things that furnished me with the material I was lacking formerly.

Also, this tour — well, it's not a tour yet, but it's developing into one, because this concert at the Dorothy Chandler Pavilion — I think this is the fourth one — gives me an opportunity to raise some money for charity quite painlessly.

Formerly, when I was making a very big income, I could deduct a sizeable amount for charitable donations.

Now I don't have that big an income, so that deduction is not available. You're only allowed to give to charity 30 per cent of your income.

So I still wanted to keep up some of the charitable activities that I've been engaged in and meet some of

the commitments I've made to some of the various organisations.

So in order to do that, I make this tour, and after the expenses are paid, all the funds that are left go towards the charities.

Then the second consideration that influenced me was that this new family coming up gets very little opportunity to work or to appear.

They do a Christmas show, then they go back to school or back to their golf, or one thing and another, and they don't get another chance to really do anything.

So they're not very expert, they're not very polished, they're not performers.

This kind of thing, although last night they did very little because we didn't have much chance to work with them — for instance, in England we'll be doing two weeks at the Palladium, and I hope to get some material written by some good authors, some good writers, that will involve the children with some things they can do.

Like Mary Francis is a very good dancer; Harry can play guitar, piano, sing; Nathaniel could do dialogue, or whatever you want.

So it gives them a chance to really work. And unless they work, you can rehearse and practice, but you can't get anywhere unless you get in front of an audience.

Actually, they don't have too much — they're not timorous about working. They don't get nervous.

Mary Francis, for instance — you just tell her to go and she'll go right on and do whatever you want. She's studying drama at the university and also keeping up a little on the ballet.

Her goal is to become an actress and she wants to be a serious actress, and maybe after two years in the drama department at the university, she'll have an opportunity to go to England.

We'll get her in one of those schools over there. You haven't made a movie since Stagecoach in 1936, plus a couple of movies for television. Don't you plan to resume again?

There are no parts for me in movies. At my age, I can't get involved romantically in a film. I suppose I could be a character actor or something. It's true they are talking about making another Road picture.

But something like that would need a little more insanity than the earlier ones — you know, like the Marty Feldman, Monty Python, wild, far-out, crazy stuff to really — because they're buying that now — Mel Brooks, the two things he made, you know — the kids go see those two or three times.

That's what Bob Hope thought, so the writer took it back and he's getting another writer in that can do that kind of thing and then we'll take another look at it. What kind of things have you been listening to lately? Here's a list of recent Billboard chart toppers. The No. 1 record is The Eagles. The next is Peter Frampton.

How many of these have you heard of?

(Scans a list that includes David Bowie, Bad Company, Queen, Gary Wright, Fleetwood Mac, Phoebe Snow and so on). Well, I've heard of Dylan, of course; Carole King, of course — a good performer and a good writer; Bowie I don't know.

Simon — is that Simon and Garfunkel? Yes, I know him. His work is great. I don't know this kid at all, but I understand he's very big. Or is it a girl? Janis Ian.

A girl? Yes. She's very good. There're a lot of unfamiliar names, right?

(Continues to scan list)

Joan Baez . . . I'm afraid I'm not very au courant. Denver I know. I hear this stuff on the radio in the car driving, and some of them are great. A great many of them are great.

What do you listen to personally, for pleasure, when you want to play a record?

I don't really listen to records any more, unless I want to learn a tune or something. We had a tape machine, a good one, that I can't even run. Harry is the engineer in residence.

The only thing I use are the cassettes for rehearsals, and learn some tunes, if I have to learn some songs.

Like on this show I'll get a cassette of the songs. But I don't think I've played a record in a long time.

Do you have any old jazz?

I have them. Once in a while I play some old things that I like, on tape, that Harry gets. For instance, he's got a Duke Ellington tape — it's an album that the Sunday Times put out.

You know Derek Jewell? His outfit put it out. Three LPs like this, and a beautiful brochure . . . what do you call it; a mock-up? Pictures, and all that.

There're some great things on there. There's a saxophone solo in there in "I Got It Bad And That Ain't Good"

Johnny Hodges.

Holy Toledo! That's a saxophone solo of all time. I just heard it for the first time the other day. I probably heard it years ago but didn't remember. But listening to it now, that must be the greatest saxophone solo ever played!

It was beautiful. Yeah.

Who was the tenor sax man who used to be with McKinney? Coleman Hawkins?

Yeah. He was great. Did some marvellous things. But this is fantastic what he's really preaching, and really feeling it.

Most of those people have gone by now. Johnny Hodges is dead, and Coleman Hawkins. So many of the great jazz people of that generation. And Duke. I remember the record you made with Duke of the "St Louis Blues."

Yeah, that was a strange thing. We . . . I think I was working in Philadelphia at the Carmen Theatre, and he was coming through town, going some place, and we did it in Camden, about three in

It was the only time we could get together, because he had a date there and it was the only time — I think he was doing a lot of other things.

And they said "let's go out and you sing a couple of songs with Duke." We were really exhausted, but very lively, for that time of night. It was a memorable record. It was on a 12 inch 78 as I recall. That was almost before you started your own records, wasn't it?

Well, it was while I was on tour. I had Eddie Lang and Lennie Hayton conducting the orchestra, and Eddie Lang on stage, and we were playing at a place called the Carmen Theatre in Philadelphia. Do you have any idea of the year? 1930.

That's when it was, huh. Late 1930, I believe. Something like that.

I had gone East to make a start on CBS sustaining radio, and after we did a few weeks we started doing a little touring around. We had some band on that sustaining!

We had Artie Shaw, Joe Venuti, Eddie Lang, Tommy Dorsey, Frankie Signorelli, and who was the drummer? Dick Burk. That was quite a band. A small band. And Jerry Colonna on trombone. He was a good trombone player.

So I really started with a good backup. Then I did a

There're three fellows who, for me, sing pure songs — Matt Monro, Barry Manilow and Buddy Clark

Primo Cigar programme for some months — with Carl Fenton, which was the name of another leader — it was the house orchestra.

A big orchestra. And Eddie Lang and Venuti were in that. But the rest were just NBC house men.

DO you hear any jazz musicians around today that are in that class?

No. I see some great jazz musicians, but they've gone into a different, progressive — what do you call it? And I just don't quite understand too much.

Well, Herb Ellis is a fine guitarist.

The best, I think. I don't know much about guitar. Harry kind of studies the guitar and he thinks he's the greatest. There's another fellow, Joe Pass, that's very good. I saw the two of them in concert, just him and Herb.

Did you ever see Oscar Peterson?

The pianist? Oh, a long, long time ago.

He and Pass have done some things together. They play off against each other beautifully.

That's what this was. It was up at Oakland. In fact, it was a concert of eight or ten of the great guitar players. And they did a segment, Pass and him, and they tore it up. They really broke it up.

Did you ever try to play guitar?

Oh, I could play ukulele. A few chords, and that's all. I have no facility for learning anything like that.

Well, I think the ear is all that matters.

I have a pretty good ear. I can feel the beat, the rhythm. Geez, we had a terrible time with rhythm on a few songs last night.

That song I did with Harry, you know? The band couldn't find the beat but they kept trying.

So Joe, he thought he'd help them. Then we had three beats going. I should just let Harry really establish it, you know: chunk, chunkie, chunk, chunk . . . chunk, chunkie, chunk . . . and let it get going, and then start singing.

We started like (taps foot) . . . and then got going. But it was all right. I think the public understands that.

I saw your daughter and young Harry in the concert last night. Can you tell me what the older boys are doing?

They're all busy. Gary does a lot of dramatic parts. Gary keeps working. He loves to work. Phillip has a night club act. He's just been down to Australia. He does a lot of USO tours. He's got a helluva voice.

He can really sing. But he's so lazy. Can't get up in the morning. Once in a while he shakes himself out and he'll do a little tour. He's got a little money his mother left him. He just works enough to keep in action.

Dennis, he's down in Palm Springs. He's got a little electronics development he's working on.

The other kid, Lindsey, he has horses he rents for Westerns. He actually works

in Westerns once in a while. They've all got children. I've got eleven grandchildren now. Who's the oldest?

The oldest is about 14. I was just wondering if you'll be a great grandfather.

Not for a while. It could happen. Let's see. I guess 14 is as old as I can get any of them now. I have a step grandson that Gary adopted when he married his wife.

He's going to Santa Clara University. He's a wonderful kid. He married a widow who had this boy. I think Gary adopted him when the boy was about 10.

Where do you place yourself politically? You've been called a conservative by many people.

Well, I don't have any real politics. I don't canvass for politics. I don't like the way it operates. I think we need a new system for electing presidents. I don't think the conventions are necessary.

I can't see this giving a candidate a million dollars to go out and campaign with public funds. I don't know why — take, for instance, presidential candidates.

Once they're nominated, why can't the government just say to the networks "You give each candidate 15 spots on television, free?"

The government controls television, radio, the FCC. And let them get 15 times on the networks to state their position, debate if they want, and let people vote.

Why does the government have to give these guys a million dollars? I don't get it. They don't finance the candidates in England, do they, to go out and campaign?

The English system is very good. Do you have a special love for England?

Oh yes. London is my favourite city. Really?

In all the world. Yes. So much to do, to see there. They have a great sense of humour. The cab drivers, the doormen, the people at the race track, golf course. Geez, they're funny!

They love to gag and kid, even in spite of the troubled times they're going through. They're still going to cricket and the horse races.

Yeah, that amazes me. I still have a sister there and she writes us as if nothing is happening, and there's 25 per cent inflation, and all these problems, and she still is as cheerful as ever.

During the war, nobody could have withstood what they went through during the Second World War — all that bombing — they're so stoic. The average nation would have collapsed.

I don't know what we'd have done if we got bombed like that. I love the whole scene over there. Really great. The golf, the horse racing. The theatres in England!

I was talking to Doug Fairbanks, Jr last night — he came backstage for a minute. He said, I think, that in New York there're 24 shows running. In London there're 59. Of every kind. I'm

Bing time!

talking of little, big . . . 59 different theatrical productions in London, in spite of all the problems.

The problems, of course, are obvious. They're strangled by unions and welfare. Absolutely throttled. Which country, outside of the United States, do you think has the best system?

Of government? (Pause). There's not much to choose, is there?

No, I know. There're not very many democracies left. Scandinavia . . .

Well, I think England has, but it's not working very well. I like their diplomats and their statesmanship. You know, we send ambassadors all over the world, with no experience.

They don't even speak the language — just because they contributed to the campaign of the present occupant of the White House.

HOW do you find the general musical level in England? Has it improved a great deal?

Oh, a great deal! You know, when I first went over there, I worked with a band.

When was that?

Well, during the war, '41, '43. I did some shows with Glenn Miller — taped — at a couple of those canteens, you know, in those days — for soldiers and sailors.

But outside of that, you know, there were just a few

— Bert Ambrose, Jack Hylton — and that was it. There wasn't anybody.

We tried to go into a studio and record, you know, and there wasn't anybody really good.

But now, the musicians are first class, and there are so many of them. They're quick. The studio dates are on the nose; everybody comes prepared. Marvellous bunch of musicians in England.

They have so much more contact with Americans, for one thing, and a better chance for education I guess.

The Beatles must have started it all; I don't know. You think so, really?

Well, in a way. They made people in England conscious — got a lot of kids learning and studying, and trying to play guitar.

Do you have much difficulty finding suitable contemporary songs? You know, because the old concept of the 32-bar chorus is by the wayside.

Pretty much. Yeah, there're some things, like "The Way We Were," which is just as great a song as anything ever written. That'll be a standard. And there are so many others. I can't think of the titles. There've been some wonderful songs. "Send In The Clowns" is a good one.

Yes. But some of these things written by fellows like James Taylor and Carole

King — not even the Broadway tunes. You know, I think this thing Barry Manilow sings is a helluva song — "I Write The Songs." Have you heard it? Yeah, I've heard it.

I was thinking the other day: there're three fellows who, for me, sing pure songs. They sing the songs with no tricks, no gimmicks, no attempts at anything, but good singing, listenable quality. The first is Buddy Clark. The second is Matt Monro. The third is this Barry Manilow.

That's interesting. You're talking about overall . . .

I'm talking about a straight song. If you want to listen to a song and hear it sung beautifully, that's it. Those guys could do it. Matt Monro's got a song "I Could Get Along Without You Very Well" — that record is one of the most beautiful records I've ever heard.

How about your female choices?

Oh, I like all those . . . Peggy; Barbra Streisand's got a glorious voice; Vikki Carr — great — great delivery, great power . . .

How about Sarah Vaughan?

Oh, I love her, Sarah Vaughan. And Ella, and all those people. I always thought Diabann Carroll sang very well, but she doesn't sing very much. I heard her sing a few times and I

thought she was great.

Helen Reddy sings pretty good, and she can put a little style in her singing. Vikki's a great, great singer. Let's see, who are some of the new ones . . .

You know Cleo Laine, the British girl?

Oh, marvellous! Sensational! I haven't heard her in person — just on record. I went out and bought her record, and I hadn't bought a record in a long time. That's one record I do play once in a while. She's fantastic.

And I think Shirley Bassey's a great singer. Dramatic, driving, but if you want a belter, she can belt it. In tune, too. I think she's a marvellous singer.

And this — Victoria . . . I never can remember her thing. . . Victoria Newton-John?

Olivia Newton-John. Yeah, she's sweet. Sings nice little things.

One other thing: you remember I did an interview with Bob Crosby a while back, and he made some rather strange remarks . . .

He always does.

Like he said you have no friends, which obviously . . .

I don't know. I don't understand that.

Who would you name as your best friend?

Oh, Phil Harris. I've got a lot of friends in the golf game. Lots of friends around the race track. Lot of friends in the business. So many of them. All kinds of friends. I think I know more people from all walks of life than anybody.

I mean intimate, aside from Phil.

Well, a lot of them are pretty intimate; I mean, I travel with them; I shoot golf with them, I dine with them. Up in San Francisco I have a lot of friends that have nothing to do with show business, and I have some that are in show business.

Some radio people, television people. My wife has a five times a week television show on a San Francisco station and I meet her friends all the time.

What's the relationship between you and Bob?

Bob Hope?

No, Bob Crosby.

He always thinks that I... I don't know what it is with him. We're very friendly; get along fine.

Do you often see each other?

Well, he lives in La Jolla and I live in San Francisco.

Well, he told me in the story — I don't know whether it's correct or not — that he heard you were at the airport nearby at times and hadn't stopped by to see him, and he sounded like he was a little put out.

He's kind of spoiled. His mother... he was the youngest child and there was a long difference between him and the next oldest, and, I don't know. We always get along fine. But I think he's... (pause) I can't understand it. Just like brothers are, you know.

You weren't upset by that story?

No. I'd like him to feel differently. But I don't think he really feels that way, seriously. He's got quite a little career going. He goes on tour with those bands, you know.

THE obvious remoteness between Bob Crosby and his brother would appear to be symptomatic of Bing's character. He is a very private person.

Throughout our conversation I found him affable, yet a trifle reserved. He is a man who has enjoyed all the acclaim, the success, the material rewards that anyone in the entire history of show business could have wanted.

He has reached an age at which, understandably, he doesn't want to be bothered by anybody who he may feel needs a favour from him or who wants to use him in some way.

Obviously his home life is a happy one and he has no need of intimate associates outside of it.

Bing Crosby's autobiography, published in 1953, was entitled Call Me Lucky. It still applies, of course.

I came away from our meeting with the impression that all he wants at the moment is for his luck to hold out as long as there is an audience ready to accept him — and that, I suspect, will lead him quite a substantial way into the future.

For Bing Crosby in 1976, that's what life is all about.

Exit Bing, casual as ever

By JENNY REES
STROLLING home with his wife Kathryn after strolling through rehearsals at the London Palladium is the ever-casual and colourful Bing Crosby.

In straw trilby, red sweater and silk neck-scarf the Old Groaner shuffled about the stage yesterday as his 72-year-old voice made nonchalant reacquaintance with some golden oldies.

And during a break he reminded those who remember him singing with Duke Ellington that he has lost none of his jazz feeling by joining the band in a jam session.

Charity

Bing, who will take no fee for the 14-day charity run starting tonight, insisted that tickets should cost only £5.

Told of tickets changing hands at £16 on the black market Bing said: 'It's a shame. But what can you do?'

Bonus for ticket holders—Bing's old singing partner Rosemary Clooney flew in yesterday and will appear as guest artist. Among the films they appeared together in was *White Christmas*.

BING GETS THE ASCOT ELBOW..

BING CROSBY was turned away from the Royal Enclosure at Ascot yesterday — for being improperly dressed.

He was wearing one of his famous straw hats, with a blue raincoat and lounge suit.

An elderly steward stopped him and said: 'I realise who you are, sir, but I can't let you through.'

The famous crooner tried another gate—and was then shown the

tunnel which leads to the grandstand.

Cracked Bing: 'Don't tell that man Hope. He'll say I was too mean to hire the gear.'

Fashion designer David Shilling was also given the elbow...

He turned up in blue jeans, matching waistcoat, shirt, grey tie, frock coat and topper.

Said Mr. Shilling: 'At least I owned my own suit—which is more than can be said for most there.'



Casual stroller: Bing Crosby and wife Kathryn

He Still Says His Prayers Every Night

My Life With The Old Groaner

AT 72, Bing Crosby is making a huge success of his first British tour for 30 years.

Last week his wife, Kathy, spoke to a "Sunday Post" man about life with the Old Groaner.

Kathy Crosby appeared in a gay, polka-dot dress. A real stunner. Slim with long, auburn hair. A dedicated actress, trained nurse and schoolteacher. She's 42, so the age gap between them is 30 years. How does she feel about that? "We never give it a thought," she laughed. "It's a dream being married to Bing. He's so easy to get on with. "Yet at the same time, he's such a glutton for work. "At home in San Francisco, he

has a Dictaphone. "He speaks into it non-stop. I'm sure he hasn't set eyes on his secretary for ten years!" They didn't rush into marriage. "We had a four-year courtship and three projected marriages. "We hadn't actually seen each other for a year when we did decide to get married. "Millions of people seemed to write to us to say they thought the marriage was

unsuitable. "We weren't annoyed. We saw their point of view. "Maybe they were doing us a big favour—warning us in time." **B**UT the year apart had clinched it. They were wed in Las Vegas on October 24, 1957. "I can honestly say I've never regretted any minute of those years," Kathy admitted quietly.

**By Mrs Kathy Crosby
(In An Interview)**

They both share a deep religious conviction. Bing is a devout Roman Catholic. Kathy says: "I was brought up a Baptist, became a Methodist, then was converted to a Roman Catholic before I married. "We all go to church as a family. "We always say grace before meals, even in a crowded restaurant. That was my idea. "At night, we go down on our knees and say our prayers at the bedside. That was Bing's idea."

THERE have been career conflicts. Bing thinks nothing of going off for a month or two on some project. But if Kathy wants to do a play for three months, that doesn't go down too well. "There have been other, shall we say, differences.

"I took up golf three years ago. "I'm awful. And to Bing, golf is an art. "He may regard me as his ideal partner for life, but that doesn't extend to the golf course!" Worst crisis in their life was the big op. Bing had two years back. "He'd been irritable for six months. So unlike him. "It turned out he'd been suffering pain around the ribs. X-ray showed nothing so we put it down to pleurisy. "Then one day he spat up blood." Half an hour later she was driving him to hospital. X-rays showed something on the lung.



It grew from the size of a nut to the size of a small apple in three days, so it was decided to operate. On the morning of surgery, the family went to Mass. Then they all saw Bing one at a time. Kathy came home and had the loneliest breakfast of her life. The op—an abscess and two-thirds of a lung were removed—was successful. Doctors said afterwards they'd only had 75 similar cases. Those operated on had died. Those treated with drugs had died. Those—like Bing—who had both—survived. "HIS been so happy since that op. It really has given him a new lease." That was obvious minutes

later when he walked into the room. Oh, there are a few lines on his face now. But he looks the picture of health, even without a toupee! He's really fit. He gets a little arthritis in the shoulders now and again, but he has a little set of weights that he juggles with to take care of that problem.

"He walks miles," added Kathy. "I just can't keep up with him." Bing likes a good lunch, light tea and a good dinner. "He always exercises moderation. He can take a cookie, eat half—and leave the other half on the plate." His favourite grub? Irish stew or casseroles made with mutton and barley. Anything that sticks to his ribs. "He doesn't smoke. He's allergic to tobacco now." "He certainly likes a Scotch before meals, but he finds wine with his food doesn't really agree with him." The Crosbys are both early risers and early bedders. Kathy has an early morning TV chat show. It means she has to be up at six:

Enchanting

AT night, the family all sit down together at 6.30 p.m. There's no generation gap. Bing gets on famously with Harry (17), Mary-Frances (16) and Nathaniel (14). Harry's an excellent shot. He and dad like to go duck shooting most week-ends. Nathaniel's a great golfer. And Mary-Frances? Like most girls, she has her father all weighed up. She enchants him. "What else can I tell you about Bing?" Kathy asked. "He's a quiet man. Never gets worked up. "He loves flowers and likes to roam around the garden. "For some reason he's nervous of swimming pools." Kathy saw me out. When the Crosbys come to Scotland (she's doing a play for a short season in Edinburgh and then going on to Ochtertyre), they're going to charm an awful lot of people.

Wait till you hear the one about Bob Hope!



Thanks at the Palace last night . . . from Prince Philip to Bing Crosby

Express Staff Reporter

BING CROSBY, who once starred in the film "A Yank at the Court of King Arthur," last night found himself at the Court of Queen Elizabeth.

The 74-year-old singer went to a party at Buckingham Palace arranged by Prince Philip to thank him for giving the proceeds of his Palladium show to charity.

Sir Bing and Sir Bob

DEAR OLD Bing Crosby went along to Buckingham Palace the other evening to receive the personal thanks of the Queen for his generous help for charities. Over in Washington, his mate Bob Hope was getting an honorary C.B.E.

When you look at some of the nonentities we hand out peerages to, we should give Bing and Bob a knighthood apiece. It wouldn't cost a bean.

The Queen unexpectedly joined them for a brief moment before her weekly meeting with Prime Minister James Callaghan.

Bing spent nearly an hour talking to the Prince about his 50 years in show business.

Meanwhile his old golfing friend Bob Hope stayed at home in the States and received the equivalent of a knighthood from the Queen.

Thanks

In a ceremony at the British Embassy in Washington Bob Hope was made an Honorary Member of the British Empire.

The special list, drawn up by British Ambassador Sir Peter Ramsbotham and approved by No. 10, is part of America's bicentennial celebrations.

Bing left the Palace empty-handed . . . just those thanks for the thousands of pounds that have gone to the Duke of Edinburgh Award Scheme, the National Playing Fields Association and the National Society for Cancer Relief.

News of the World
July 4, 1976

BING AT HIS BEST—AND NOW I CAN DIE HAPPY

At last, I've seen Bing in person, on stage. You see the legend in his own lifetime before your very eyes and you get to feeling that now you'd be content to meet your maker. Crosby at the Usher Hall last night was that kind of experience.

Crosby and friends, Rosemary Clooney singing like it was only yesterday she was topping the charts with "Come On-A-My House," Pianist-accompanist Joe Bushkin leading the quartet that backed the star of the show in jazzier things. And sharp as a tack comedian Ted Rogers.

There were, too, Bing's immediate blood relations: Wife Kathryn, daughter Mary Frances and sons Harry and Nathaniel. All part of the act. The whole production bit as seen at the London Palladium two weeks ago, where the dearest seat cost a fiver. The top price last night was a tenner — for a charity performance, mind you, which is why, tragically, not every seat was filled.

And they were demanding a donation of not less than £1 for the official programme. Not Bing's idea, I'm sure, and the people responsible, if they know where charity begins, evidently don't know where it ends.

DAZZLING

However... knock me down with your Sinatra records if I detract one iota from the marvellous man himself. The renowned pipes took the strain of the three-hour show with it seemed, plenty to spare. Don't forget that Crosby is celebrating his 50th year in the business, and I read in somebody else's programme, Sammy Davis said it all in his congratulatory endearment: "When they made Bing they threw away the mould. I've been trying to find it for years."

Bing, on stage from the start, strung it all together. The singing compere. First Miss Clooney. Delectable. Distinctive. After duetting with Bing in Billy May's ingenious arrangement of "Slow Boat to China" from their unforgettable album "Fancy Meeting You Here," she showed her class with "By Myself" and "Just One of Those Things." Then Rogers,

JOHN GIBSON REVIEWS THE CROSBY CONCERT

Britain's most topical comedian recommended to Crosby by Como, packed a dazzling barrage of gags into his 20-minute spot.

Next a Gershwin melody by the quartet. Bushkin's busy piano backed by fellow Americans Johnny Smith, one of the great jazz guitarists, and former Woody Herman drummer Jake Hanna, with Briton Lennie Bush on bass.

REPEAT

The man himself? He turned most of the second half into a family affair. Kathryn and the kids sang and danced and Harry, the boy who has most inherited his dad's musical talent, played classical guitar.

Bing on his own had given us contemporary hits like "The Way We Were" and "Send in the Clowns" but it was with a 30-minute medley with the quartet that he really scored with this audience.

This is where we pluck out a few old chestnuts," he said. They included "Pennies from Heaven" (complete with exquisite verse), "I Surrender Dear," "Accentuate the Positive," and "Don't Fence Me In."

Sheer professionalism all the way. Just one more chance to catch the man's repeat performance tonight. Seats still available.

QUOTES

"I'm very happy these days just to have a pulse."

— Crosby.

"How about the Usher Hall? It's so elegant, so majestic that when you die here you die with dignity."

— Ted Rogers.

Edinburgh Evening News
July 16, 1976

Variety - June 16, 1976

Notes From Broadcast
Markets in the U.S. and
Abroad:

London - BBC Radio kicked off "Hooray for Hollywood," 28-week hourlong series saluting Hollywood musicals of the past 50 years. Douglas Fairbanks Jr. is hosting, & the series will offer a raft of star interviews - Gene Kelly, Fred Astaire, Julie Andrews, Donald O'Connor, Bing Crosby, et al.

Variety - June 26, 1976

London - Adding to his two-week-all-for-charity London Palladium season, Bing Crosby has agreed to similar charity shows at the Gaity, Dublin (July 12-13) and Usher Hall, Edinburgh (July 15-16), promoted by Robert Patterson.

FACING UP **Bingo!**

Bing Crosby has celebrated 50 years of show business by performing with his family at the London Palladium.

Oh, life's a punchy stadium
And every man's a loon
But Bing in the Palladium
You sing a grand old tune.

You've sung it sweet and sung a lot
Melodious, sedately
I heard you when you bleed was shot

Although it's cooled off lately.

You had the melodies and scope.
You took the crooner's highway
With Dot Lamour and Robert Hope
You still are going my way.

Old crooner, you have brought delight
And sent nostalgia winging

And all my Christmases are white
While you just go on singing!

Max Fatchen

A REPORT ON THE PALLADIUM SHOWS

by Graham and Margaret Reade

Bing Crosby's 50th Anniversary - he calls it his Demi-Centennial - 13 night season for charity at the London Palladium from June 21st to July 4th 1976 will certainly go down in entertainment history as one of the most significant show biz events of this or any year.

That Bing agreed to do such a long season in the height of an English summer that turned out to be one of the hottest on record is in itself history making, for Bing has never really been a concert artist, or not at least since the 30's. We all know he puts on a Christmas show each year for the patients of Laguna Honda Hospital and has appeared in benefits from time to time for other worthwhile causes. But this Palladium - Irish - Scottish series and the Los Angeles - San Francisco warm-ups are the first to my knowledge that the general public at large has been able to buy tickets to attend since those halcyon days of the 30's.

The London performances were about an half hour shorter than the U.S.A. concerts - and made a tighter more enjoyable show, says Bing. He thought the original show was too long. I disagree, but then the weather might have had something to do with this decision, and I can't say I blame him. I saw Bing after the show on several nights and know how tired he looked.

Then there is the old show biz adage that it is better to leave an audience wanting more, and there's a lot of truth in those words.

We were lucky enough to be able to attend the San Francisco concert on our way to the U.K., and there perhaps we were able to overcome the emotional pang of seeing Bing perform 'live' before our own eyes for the first time. We will always remember that night. It was an emotional evening and we weren't disappointed in any way. Bing was exactly as we thought he would be, and as good.

The London performances re-affirmed those beliefs. He was magnificent, performing to a standing ovation and rapturous applause every night. Perhaps his range of true tone is a little narrower and his breath control isn't what it once was. Sometimes it doesn't quite last out on the final notes. But for a man of 72 he is in remarkable shape and voice. And he gives so completely of himself. As Derek Jewell says in the excellent program "Bing has got more natural, more relaxed, more listenable with the years". One reviewer dubbed him Bing (the Pipes of Peter Pan) Crosby.

I wont try to list all the songs Bing sang. There were so many, and for me, so many highlights. I'll never tire of hearing him sing "That's What Life is All About". That song has become almost a part of him now. I could go on and on. He sang "Send in the Clowns", "The Way We Were", "At My Time of Life", "Quando Caliente el Sol" and sang them all well, every night. Then there were the two medlies, particularly his "old chestnuts" medley. There were over 30 songs in this grouping and it was good to hear -

"I Surrender Dear", "Million Dollar Baby", "I'll Be Seeing You", "Dinah", "Please", "Easy to Remember", "Pennies from Heaven", "Too-ra-loo-ra-loo-ral", "Galway Bay", "True Love", "Accentuate the Positive", "Old Man River", "Mississippi Mud" - just about all the great songs he has been associated with over the years, all sounding as fresh as ever and interpreted with the same old Crosby magic that time hasn't dimmed. He sang them night after night and I don't think he ever sang one of them badly. In fact I don't think he could sing any song badly. It's just not in the man. It's been said time and time again, and I'll say it again,

he is a natural, the possessor of a natural God given talent.

As the nights went on, the audience sang along with him more and more, forcing him to forget some of the special lyrics he had prepared; like in "It's Been a Long Long Time", but he didn't seem to mind, and carried on happily enjoying the rapport with his audience. Of course every now and then he forgot the lyrics, and we were treated to a little of that famous Crosby ad-libbing, much to the audiences delight.

Some have commented that the family was in the show too much, and perhaps there is some truth there. But it was nice to see the family performing together and I'm sure they helped to set Bing more at ease. He was obviously very proud of them.

Harry in particular has the makings of a fine musician. He has a good touch and his Segovia variation improved as the nights went by. In fact the whole family really did 'Old Dad' proud. Nathaniel and Mary Frances showed a lot of potential. Neither are singers but aren't lacking in stage confidence. Mary Frances dances well and so does her mother. Kathryn was charming and lovely and really warmed to her parts in the proceedings as the nights went by.

Rosie Clooney showed she has matured into one of the great ladies of the singing business. If anything her voice is lovelier and warmer than ever, and her phrasing superb, and I don't think I'll ever tire of hearing her sing "Tenderly". My only disappointment was that she didn't sing more with Bing.

Ted Rogers showed himself to be a very able comedian and acquitted himself ably in his duet with Bing of "Gone Fishin'".

Mention must be made of the Joe Bushkin Quartet. They backed Bing wonderfully in the 'old chestnuts' medley, and one can only hope that they will record together (apart from the concert album). Bing's easy response to Joe's great sense of fun and musicianship, resulted in some marvellous music.

Yes it was a memorable series of concerts and we count ourselves lucky in being able to attend every night and see Bing receive the public acclamation long due to him. And there were quite a few of us who did. Officially the show was 'Sold out' but there always seemed to be tickets available each day. There were people there from all over the world. One night we sat next to an American couple who first heard Bing singing with the Whiteman Orchestra back in 1927. Thank you, Bing.



BING CROSBY

Fan finds words to woo Bing here for tour

By JOHN PHILLIPS
and ERIC CUMMINS

AN ADELAIDE housewife has unwittingly achieved a showbiz coup by convincing Bing Crosby he should come to Australia for a series of concerts next year.

Mrs Margaret Reade, 31, of Camden Park, wrote to British impresario Robert Paterson — the man who made more than \$2 million by bringing Neil Diamond to Australia — when she heard he was putting Crosby, 72, on the London Palladium stage next month.

She wrote: "Would it be possible to obtain tickets for the concerts as a group of Bing Crosby enthusiasts from Australia would make an 'all out effort' to attend. Advance information is required to arrange annual leave commitments and airline bookings."

Mr Paterson mentioned the letter to Mr Crosby, who said: "You are kidding. They have got to be crazy. If they think that much of me I will have to go out to Australia to sing."

Overawed yesterday at Mr Crosby's reaction to her request, Mr Reade gasped: "True?" She said: "I finally met Bing last year at a Monterey golf tournament."

"To think of him coming to Australia is fantastic and my husband and I will go wherever he performs."



BING MAY SING HERE — THANKS TO OUR MARGARET

An Adelaide housewife is hoping to create Australian entertainment history by attracting Bing Crosby to Australia for a series of concerts next year.

There is a strong chance that the "Old Groaner" will come on the road to Australia because of Mrs. Margaret Reade, of Camden Park.

Mrs. Reade, 31, of Penong avenue, wrote to British impresario Robert Paterson when she heard he was putting Crosby on at the London Palladium next month.

●THAT'S Mrs. Reade, pictured with one of Bing Crosby's records.

She said at her home today: "My hus-

band and I wanted to know how we could get tickets. We intended going to London for a holiday next year, and brought the trip forward to next month when we heard Bing was singing."

Mr. Paterson mentioned the letter to Crosby, who replied: "You are kidding. They have got to be crazy."

"If they think that much of me, I will have to go out to Australia to sing."

When Crosby has completed his two-week engagement at the

Palladium, Paterson — who grossed more than \$2 million by bringing Neil Diamond to Australia — will start arranging Bing's Australian tour.

Margaret and her husband, Graham, 38, have arranged to attend six of Crosby's London concerts.

They know of at least two other couples — members of the Crosby Club of Australia — from Perth and Melbourne who will attend.

The Reade's have all 3,060 songs recorded by Crosby, who turned 72 this month.

The News, Monday, May 10, 1976
Adelaide, Australia

Coup for fans of Crosby

Mr Graham Reade, 38, a former secretary of the Crosby Club of Australia, is again about to take a holiday to coincide with an opportunity to see the singer. Last year it was the U.S., this year the London Palladium and San Francisco.

"We leave in just under three weeks," said Mrs Reade while Crosby's The Best Things in Life are Free played on one of her two record players.

"He has such beautiful blue eyes and is so nice, pleasant and melodic."

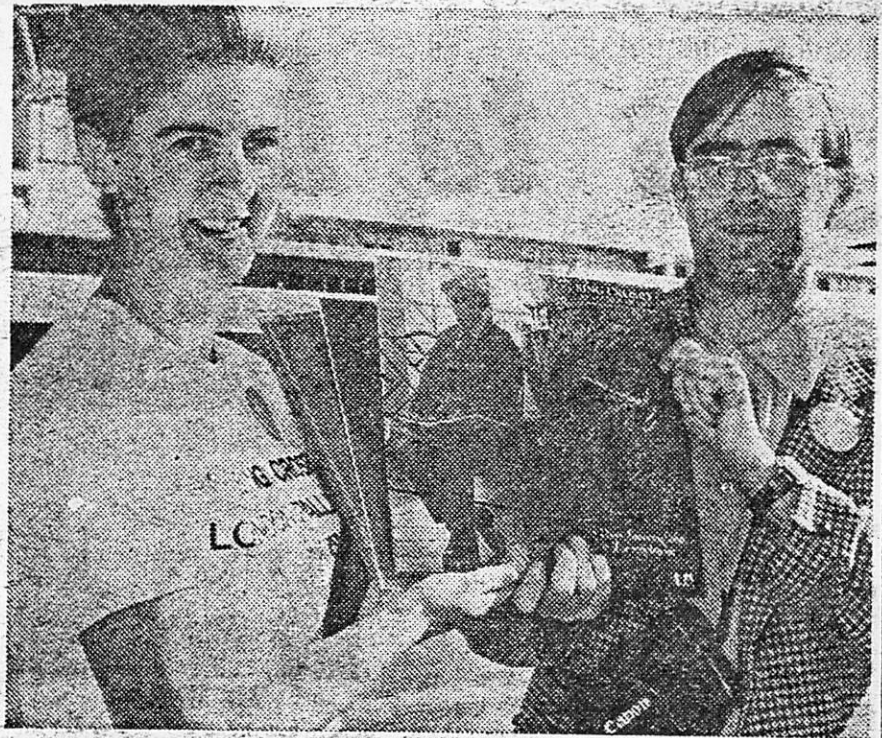
The Reades have recordings of all Mr Crosby's 3000 songs. Paintings of the singer look down on expensive tape recorders and record players. We have tickets for six nights at the Palladium, including the first and last nights and four others," said Mrs Reade.

But on the way we will see Bing performing at San Francisco on June 2." The trip will cost the couple nearly \$4000.

In London yesterday Mr Paterson said that after Crosby's two-week engagement at the Palladium he would arrange something definite for an Australian concert tour next year.

"When Bing Crosby says something like he will go to Australia, he usually means it," he said. "I would try to arrange concerts around the country, taking in all the State capitals."

Mr Crosby's Palladium show for charity will be his first performance outside the U.S.



Mr. and Mrs. Reade with three of Crosby's latest records

SA FAN THRILLS AT 'BING' SHIRT

"It don't mean a thing if it ain't got that Bing."

That was the message on the "button" pinned to Margaret Reade's T-shirt when she arrived at Adelaide Airport.

She really had been "Binged" — 14 times.

That's the number of Bing Crosby concerts she and her husband Graham, of Camden Park, attended during their five-week stay in London.

It all began when Mrs. Reade, 31, wrote to British impresario Robert Paterson when she heard he was putting Crosby on at the London Palladium last month.

She and 38-year-old

Graham intended going to London for a holiday and decided to put the trip forward so they could see Crosby perform.

Mr. Paterson mentioned the letter to Crosby who said: "If they think that much of me I will have to go out to Australia to sing."

And Margaret had to find out if he would.

The News, Thursday, July 8, 1976

She and Graham arranged to attend six of Crosby's concerts, but when they arrived they managed to get tickets to the other seven.

They saw another concert during a stopover in San Francisco.

The biggest thrill of the trip came when Mr. Paterson took them to Crosby's London home.

"We met Bing once before at a golf tournament in Monterey," Mrs. Reade said.

"Of course, he didn't recognise us from then — he meets so many people."

"As soon as I was introduced to him he associated me with the letters I wrote.

A STRAIN

"We stayed and talked with him and his family for about 15 minutes.

"Bing said he would love to come out to Australia.

"He said it was just a matter of time, but he has so many other commitments like golf, fishing, hunting and racing.

"You have to take into account that he's 72 years old and the trip out would be a real strain.

"The concerts were wonderful.

"We had good seats and Bing got standing ovations every night.

"My greatest thrill was at the end of his last concert.

"He was signing autographs outside the Palladium just before he was about to leave, and then he called me over.

"His wife gave me a T-shirt, the one I'm wearing now, and said both she and Bing appreciated my loyalty and what I was doing.

"It was wonderful."

FROM THE MEMBERS

Frank Murphy, 32 Ferndale Ave., WallSEND, Northumberland,
England, NE 28 7NE

London HLU 10532 - Eres Tu, Where the Morning Glories Grow - \$2.00
(minimum of 2)

Albums (minimum of 2)

That's What Life Is All About - UAG 29730	\$8.00
At My Time of Life - UAS 29956	\$8.00
The Best of Bing - MCP 2540	\$8.00
Bing & the Andrews Sisters - MDMS804	\$10.00
Bing Sings the Great Songs - MCFM 2721	\$8.00
The Very Best of Bing - WRC 7 LP set	\$30.00
Tom Sawyer - 3 LP set - 2SW S61/3	\$20.00
Southern Memoir - SHU 8489	\$8.00
Hey Jude Hey Bing - SHU 8391	\$8.00
Many Happy Returns (161931 Tracks) VLP1	\$6.00
Bingo Viejo (release due on London)	\$8.00
A Couple of Song and Dance Men - UAS 29888	\$8.00

Rena Albanesi, 54 Quincey Dr., Bridgeport, Conn. 06606

Snapshots - 10¢

1044 - Crosby Family - 1975
1045 - Bing, Frank Sinatra, Bob Hope, John Wayne- 1975
1046 - Crosby Family - 1975
1047 - Bing, Kathryn - 1975
1048 - Bing, Bob Hope in England - 1975
1049 - Crosby Family - Christmas Show - 1975
1050 - Bing at his golf tournament - 1976
1051 - Bing and Liza Minelli - 1976
1052 - Bing, Rich Little, Bill Cosby - 1976
1053 - Bing leaving St. Patricks - New York - 1976
1054 - Bing on subway - New York - 1976
1055 - Bing at the Big A - 1976

Edward Pacocha, 500 S. Vine St., Shamokin, Pa. 17872

1. Was Bing's LP on Reprise called "Bing, Dino 'N Dixie" with Dean Martin ever issued?
2. Exactly how many copies of "White Christmas" is Bing credited with selling to date?
3. Much is said about Bing never having a million selling album-- how about his "Merry Christmas" album with Andrews Sisters?

Mrs. Samuel E. Greeley, 3719 W. Haven Ave., Mequon, Wis. 53092

A non-member, Mrs. Greeley has Crosby memorabilia for sale-- clippings, stills, movie magazines, etc. Contact her direct for prices.

Mrs. Eleanor Bednarzyk, 4100 Wagner Ave., Schiller Park, Ill. 60176

Non-member, Mrs. Bednarzyk has mint condition Deccas for sale. Contact her direct for titles & prices.

Eric A. Fearne, British Embassy, 3100 Massachusetts Ave. N.W.
Washington, D.C. 20008

Eric is selling some of his Crosby LP collection. Contact him
direct for titles & prices.

Jack Ash, 3062 Avenue V, Brooklyn, New York 11229

*Enclosed is a letter from Bing to me dated 2/8/49. I found this
letter among some old papers I was going through and thereby hangs
the following story!

In the early thirties when I was just a kid, my older brothers &
sister used to listen to Bing when he sang on the radio on the Cremo
program. I liked the sound of his voice & would enjoy the music.
As time went on I sort of grew up listening to Bing and seeing him
in the movies. I remember that as a teenager I would "Lindy Hop"
to Bing's rendition of "Bob White" with Connee Boswell. About 1940
or 1941, I had a part time job and started to buy the Blue Label
Deccas for 35¢. And so I began collecting. I must admit that I
also liked the big band sounds but I could never put out the money
just for the music when I could hear the words too if I bought
Bing's latest. As time went on I picked up an older Brunswick or
Victor and began to see a collection take shape. One day I came
across "Temptation" on a Brunswick, and I was told by someone that
the master to that record was lost. I thought I had a very valuable
record. By this time Crosby was recording Black Label 18,000 series
and then I heard that he had lost his collection when his home
burned down. Therefore I wrote to him and offered to send him
records from my collection that he might need. The enclosed
letter was his reply. It also woke me up to the fact that I
didn't know anything about Crosby collecting. Here I was all by
myself buying and listening to some great vocals, but never knowing
anyone else who collected Bing. I had quite a few Blue Labels
missing from between 1934 and 1936, so I started going to the old
thrift stores. As fate would have it, one day I met another Bing
collector in one of those places. By the time he was through
telling me about his great collection--Victor, Brunswick, Decca
Shadow Labels, and albums, I was really shaken up. But he did
tell me about Ralph Harding and so I took my next step with Mr.
Harding and began to know about how others collected and what
they had. Eventually I heard about Club Crosby and here I am.

During the 1950s and 60s, while my children were growing up, I
really didn't have the time to keep up with all the new releases,
but I managed to get a few recordings here & there. I never kept
track of Take A or B or C or anything like that. I only knew that
Crosby was great and I loved to listen to him sing. There was a
period in the early 60s when I had to hold down 2 jobs. When I
needed a few hours sleep, I would stack up 6 records of Bing's
Hawaiian records--all 78s--and the beautiful sounds relaxed me and
I was asleep. Hawaiian Paradise--Aloha Oe--Palace in Paradise--
just wonderful--it still works today.

I must say that I don't have the 45s or LPs in quantity but most
of my old 78s still sound great to me. Although I am not the
Crosby buff that most of the collectors are, I know what I like,
even though its not Take A or B.

I've grown up listening to Bing and one day I'll play the recordings
for my 2 little granddaughters--I'm sure they will love the vocals
too."

(Letter to Jack from Bing Crosby dated February 8, 1949)

Dear Mr. Ash:

Many thanks for your recent letter and offer of the recordings, but wish to advise my collection is now complete.

With best wishes, I am

Sincerely (Bing Crosby)

Bob Kumm, 32 Bryson Ave., Staten Island, New York 10302

A report on Bing's 1973 press conference in connection with the opening of "The New York Experience"

BING CROSBY AND TRANS-LUX CORPORATION

INVITE YOU TO A

PRESS CONFERENCE

TO ANNOUNCE

"THE NEW YORK EXPERIENCE"

An Entertainment Milestone

The first major entertainment attraction to open in Rockefeller Center since Radio City Music Hall 40 years ago.

WHEN: Monday, June 25, 1973

WHERE: 2nd Floor Auditorium
McGraw-Hill Building
1220 Avenue of Americas
(between 48th & 49th Streets)
(Use 49th Street escalator)

TIME: 10:30 A.M.

"THE NEW YORK EXPERIENCE" is a new screen entertainment that surrounds the audience with spectacular sights, sounds and multi-sensory special effects as it tells the fascinating story of the most colossal, dazzling and incredible city on earth! --

NEW YORK CITY

"THE NEW YORK EXPERIENCE"

— A Trans-Lux / Bing Crosby Presentation

A FOND RECOLLECTION OF BING IN NEW YORK CITY — JUNE 25th 1973

by BOB KUMM

The first announcement of the "multi-sensory" production of The New York Experience was published in the Wall Street Journal in April 1972. The Journal's mention that Bing Crosby, through his involvement in Electrovision Productions, was to be one of the principal participants in the venture, immediately attracted my attention.

At the time of the original announcement, the theatre wherein The New York Experience was to be presented had not yet even been constructed. The theatre, located in the basement of the McGraw-Hill Building, on 49th Street adjacent to New York's landmark Rockefeller Center, was subsequently built (during 1972 & 73), although the construction had not been completed at the time of the press conference, on June 25th 1973, publicizing the forthcoming premier of the production.

As a result of an earlier contact with Mr. Albert Boyars, who was a coordinator for Bing's Electrovision Production Co., I had the good fortune to receive an invitation to attend the press conference. Accompanied by my daughter Judy, on the eventful day we traveled to the Big City and arrived one hour ahead of schedule at the plushly appointed auditorium where the conference was to be held.

Our early arrival afforded us the opportunity to witness the preparatory work of the various television news camera crews and reporters who were on hand to cover the event. —And, adding a bit of additional flavor to the occasion, we were able to partake of the "gastronomical goodies" that had thoughtfully been provided by the conference hosts!

Descriptive publicity brochures detailing the uniqueness of The New York Experience production were distributed to everyone in attendance. Described as "much more than just a film," the N.Y.E. presentation utilized a total of 65 different visual and aural theatrical effects, devices and projectors, which create the effect of the audience being "completely absorbed into a new sensory dimension."

Introductory remarks for the press conference were spoken by Mr. Eugene Picker, president of the entertainment division of the Trans-Lux Corporation, who announced that the N.Y.E. would be officially premiered in September (1973.)

Following Mr. Picker's remarks, a relaxed and, as ever, genial Bing Crosby appeared on the auditorium stage to speak about his participation in the new production. Bing jokingly confided that he was first prompted to become involved with the new entertainment venture because he had realized that the "clamor for the services of ancient crooners has become practically non-existent!"

Appearing with Bing at the press conference was New York City's then mayor John Lindsey, whom Bing said he had never previously met.

In speaking about the N.Y.E. production, Bing mentioned that it is the intent of everyone connected with the venture to ultimately adapt the "multi-sensory" entertainment techniques to musical and dramatic productions. Bing explained, "I think that the possibilities are almost limitless, though the process itself is so new and different that it would not be practical for us to extend ourselves in too many directions all at once." Bing also commented further that "In addition to the entertainment field, I'm sure that the techniques will ultimately also be proven to be applicable in the field of education, as well."

Following the formalities of the conference Bing posed for news photographers and TV newsreel interviewers. During the TV news interview he sidestepped giving any personal comment on the torrid New York primary political election which was due to take place on the following day. Bing expressed much interest in finding the location of the nearest O.T.B. (off-track-betting) office, stating that during his visit to New York he hoped to "partake of some of the action" on the local (recently legalized) betting scene. He also mentioned that he planned to find time for at least one visit to "The Big A" (Aqueduct racetrack) and he expressed regret that the Belmont racetrack had already closed for the season.

After the interview the TV reporter for C.B.S. (an attractive young woman) discovered to her dismay that the film in the C.B.S. camera had jammed, and her conversation with Bing hadn't been photographed. When he learned of the mishap Bing gallantly agreed to re-do the entire interview. Typically, Bing put everyone at ease by telling the C.B.S. news-crew to relax and take as much time as they needed. At the conclusion of the second interview he was persuaded to warble a few bars of the popular showtune of some years ago "New York, New York, It's A Wonderful Town"!

Following his encounter with the TV news people, Bing spent a few minutes taping an impromptu interview with a radio newsman, and then Judy and I were afforded the privilege to meet and briefly speak with the Great Man personally. I had corresponded with Bing on a few occasions in previous years and was pleasantly surprised when he stated that he'd remembered our past contacts, particularly in regards to our correspondence about his acquaintance (in the 1930s) with the jazz composer/pianist Fats Waller. Bing had been quite helpful in supplying his recollections for a Fats Waller research project that I'd worked on in prior years. The opportunity for Judy and I to meet Bing "in person" was, needless to say, a "mind blowing" experience!

In the three years that have passed since The New York Experience was premiered, it has been seen by hundreds of thousands of visitors to New York City. --And, as this is written it continues to be a very important N.Y.C. tourist attraction.

Bing's association with the Trans-Lux entertainment venture, and his appearance at the press conference in 1973 received wide coverage by the New York City news media. The opportunity to attend the press conference and afterwards to meet and speak with Bing will long be remembered by Judy and I as the highlight of our "New York Experience" on June 25th 1973.

Ken Merry, 8 Lake Rd., Woodlands, Doncaster, South Yorkshire, DN6 7HX

Ken, a member of the ICC, sent a tape for the August Club Crosby meeting. From his letter: "Last year Bing popped up all over the media. In newsreels, on TV shows, on radio, in the newspapers and in the record shops, many LPs appeared from out of nowhere. Even amongst the less interested public there is an accepted affection for Bing more enduring than Gibraltar, and it is surprising how this shows in all kinds of reports and how interviewers and public figures unconsciously use Bing as a yardstick for greatness.

With regard to Bing's singing, I personally feel that at his time of life Bing is singing better than his lesser rivals, Sinatra and Como and Haymes, all of whom, incidentally, I like..."

Larry Gunn, 170 Terminal Ave., Menlo Park, Calif. 94025

"There's been many inquiries about the year Bing appeared on Duffy's Tavern. Doing some research, I found that he was on that program on Dec. 7, 1943. It was stated on the tape of the show that the movie Going My Way would be released early next year (released in April 1944) so Dec. 7, 1943 has to be the date."

Al Sutton - 1071 Perkins Way, Sacramento, Calif. 95818

Unless we receive more songs featuring Bing in the lyrics, the following will wrap up Al's "Bing Crosby Song Cycle" which began in the Sept. 1975 "Bingang"

ITS GONNA BE YOU

Phil Harris Band - Leah Ray, vocalist
Sunbeam H 302

Now, when someone gets all I got in my heart,
Its gonna be you, its gonna be you!
You know, I never did, but if I ever fall,
Its gonna be for you, Its gonna be you.
Oh, honey, I could get money, but I don't want money,
It only turns to dust.
Bankers would use it, only to lose it, So I don't trust!

When someone gets all I have in my heart,
Its gonna be you, its gonna be you.

Coda

You know, Phil, I could have had Vallee, I could have had Crosby,
And Downey too!
But I don't want Vallee, and I don't want Crosby-
I just want you -because -
When someone gets all I have in my heart,
its gonna be you, its gonna be you!

Ken Crossland - 31 Colwyn Road, Leeds LS11 6LQ, England

Ken supplies the following British song lyrics:

THE BEST IS YET TO COME - recorded by Val Doonican on Philipps
(1974)

"It was the 22nd of June,
Mr. Crosby had the nation's no. 1 tune..."

BACK IN MY CHILDHOOD DAYS - Max Bygraves - Pye (1975)

"We all used to sing
Songs recorded by Bing,
Back in my childhood days..."

Roy Oakshott, The Vineyard Hotel, Kingsbridge, South Devon TQ7 1JN

"I was first introduced to the Crosby magic in my extreme youth, my parents having many of the more popular old Bing classics on Columbia and Brunswick 78s, but it wasn't until later--and then via a passion for Bix/Whiteman--that I really began to listen in depth to, and collect Bing's own records. At first I was chiefly interested in the earlier items, then any of the more jazz-oriented Crosbyana. Now, however, I find that the old magic has laid waste my discrimination and that every note Harry Lillis utters (spoken or sung!) is exciting."

THE CROSBY CONNECTION

by Pat Sullivan

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Bing's 50th anniversary in show business eclipses our club's simultaneous celebration of its 40th anniversary, but the two anniversaries are inter-connected and perhaps it is timely to recount a history of Club Crosby and examine what it means to be sharing this common interest. What other collectors or hobbyists have at their command a 50-year time span of songs, films & shows to trigger memories of a man & his career that most of us have cherished since our childhood or adolescence? It is a unique bond--the Crosby connection--which enables us to relate on first meeting as though we were lifelong friends. By sharing our knowledge and combining our strength, we, in turn, can use the club as a vehicle to promote projects that we couldn't accomplish individually. The club is the members and its effectiveness can only be measured by what you contribute to it.

The 30s

I doubt if any of the current members were a part of the original band of Crosby enthusiasts who decided to form a fan club in 1936. Forty years later we cringe a bit at the word "fan club," preferring to be known as a collectors or appreciation society. Fan clubs were new and controversial in 1936. They organized and folded at alarming rates & the early journals seem obsessed with justifying themselves & their legality. Bing supplied warm assurances in an open letter to our club dated August 23, 1939:

Dear Friends:-

Loyal fans are more important to me than the student rooting section is to the school team. When their encouragement stops, I'll know it's time to retire in favor of new talent.

Many fan clubs have made me an honorary member and I receive their publications. Some have a commercial aspect. The "Bingang" bunch stands out to me, both for the excellence of the club paper and the sincerity of the members.

Many times I am sorry we don't have a more personal contact. You know me better than I know you. I must keep busy with so many interests, when I would prefer more time with my friends.

I fully appreciate your help, and hope the club activities will prove interesting and beneficial to you.

Sincerely,
Bing.

The exact beginning of the club is obscure and a copy of the first issue has not turned up, but the volume numbering of the early journals would indicate that it began in 1936. Cecilia "Ceil" Joseph of North Vassalboro, Maine was the first club

president followed by Kay Browning of Camden, Mississippi. The journal, "Bingang," a quarterly publication in those days, was soon dominated by its Canadian editor, Syd Gath. Syd's gift for humorous writing was the journal's strongest asset in the early days when its size averaged only 10 pages per issue. Syd lost his life fighting with the First Special Force in Italy in December, 1943.

Bing was young--the membership was young. The mood was one of exuberance and a "can it last" questioning. One is struck--as indeed one is throughout the decades that the journal has been issued--by the interest and support that Bing and brother Larry gave to the club. Reproductions of their letters abound and in the summer, 1939 issue Bing even penned an editorial called "Keeping Your Feet on the Ground." It was a sound philosophy for someone about to emerge from the major early successes of the 30s into America's superstar of the war years.

The 40s

The young service members dominated the pages of "Bingang" through the war years. The Service Honor Roll which featured a serviceman with snapshot and article was included in each issue. How young they all were! Pfc. William J. Landon, 2nd Lt. Dominic Delano, Staff Sgt. Lawrence Magurno, Sgt. 1/C Larry Grennan, Sgt. Joe Reitano, Pfc. John Campbell, RAF Raymond Broad, RAF H. Barbar, Sgt. (WAC) Beth Franklin--the list seemed endless. I have chosen a typical serviceman's letter, one of many that appeared in "Bingang" during the 40s, to illustrate the feelings that the members had for Bing during this decade. It was penned by Pfc. William J. Landon for the December 1943 issue and addressed to Philomena Vendetti:

Dear Phil:

I think my wife has written you before about the selfish esteem in which we hold Bing Crosby. He has been a great source of happiness to us both, in the hours we are apart from each other. Every song Bing sings, every word, and every action on the screen has its own particular meaning to us and even though we see and hear Bing separate, 2400 miles apart, we feel as if we were together in his presence. Still, I could be a little jealous of my wife's feelings when "Bing is on" because Bing has a victorious personality when it's a question of two people in the same space at the same time.

Bing has always been the one to emulate, ever since I met him from the audience of the Paramount Theater, New York City, way back in 1930. He was good then, and I knew little of his great versatility until later years. Then I discovered the interests Bing has were my own, golf and horse-racing, music and fine thinking. Bing is my Utopian life, doing all the things I've always longed to do, but seem to have missed. I guess Bing gives a lot of people that same reaction so I won't think of it with personal conceit. One fact I am sure of and that is, had I not possessed some of Bing's qualities, I would never have won such a loving wife...

Mary, (my wife) and I possess all of Bing's records, accumulating them through the past ten years. We take good care of them, you can bet your bottom dollar, because in future years, they will bring back the treasured memories of good times we had together listening to Bing...

Well, Phil, that sums up all I had to say. Thanks for the opportunity to send a word to "Bingang." With best wishes to you and "Bingang," I'll be seeing you where the crowd is, and that's usually with "Bing."

P.f.c. Wm. J. Landon

Kay Browning gave up the club in 1942 and a year later Willowdean Wheeler of Jacksonville, Florida became the new president. The journals began a new series of numbering, beginning again with volume 1, thus our present numbering dates from 1943. Service honor rolls, "Why I Like Bing" and "I Saw Bing" articles, poetry, and long membership lists were journal staples. The name of Ruth Ness started to appear, raising the question of whether Ruth is our only present member who was part of the club this early in its history.

The excitement over Bing's performance as Father O'Malley & the beginning of the Crosby/Sinatra rivalry were major topics. The war was over and returning serviceman, Bill Eury, summed up his wartime experience in a poem which appeared in "Bingang" in 1946:

The Road to the Heel of the Boot
(The One They Missed)

The Army's Special Services
Can do most anything,
But in Italy somehow they failed
To bring us Bob and Bing.

They brought us Kostelanetz
And Pons and Dietrich, too;
They brought "This is the Army"
And "The Barretts," it is true.

They even got Joe Louis
Who boxed around a bit
And Ben Lyon, Bebe Daniels -
They all made quite a hit.

And all the time the Stars and Stripes
Checking on Bob and Bing
Found them going everywhere -
No place too small for their fling!

And there I was stuck in the heel
of the boot
Watching the planes go by;
Expecting that eventually, Bing
and Bob
To our air base surely would fly.

I waited and waited till
missions ceased,
But no sign of Crosby and
Hope.

They're in Britain, Alaska,
or maybe Siam,
And I tell you that this
is straight dope.

War's over in Italy, a
boat trip, then
home!!
Contented? Well, honest,
"no soap."
I hate this explaining to
former GI's
How I failed to see
Crosby and Hope!

Submitted (in fun) by
Bill Eury

Philomena Vendetti of Middlebranch, Ohio became the president in 1946. A young returning Canadian serviceman named Gordon Atkinson began the Maple Leaf Branch of the club, inaugurating extremely successful radio shows devoted to Crosby on CFRB & CHUM, Toronto. Gordon made major contributions to Club Crosby's progress and, incredible though it may seem since the club was already ten years old, was the first to begin systematically reviewing Crosby records. The members of the club were growing up. Bing was in the process of attaining his unique position as an American institution, and his youthful vanguard of fans from the 30's were beginning to take themselves seriously as collectors.

1946 was also important because of Bing's return to radio as a pioneer of transcribed rather than live broadcasts. His Oct. 16th show was one of the most heavily advertised single radio shows in history and the "Wednesday is Bing's Day" slogan appeared in every magazine and newspaper that one picked up. Radio reviewer John Crosby chronicled the event:

"As the great day approached, the publicity mounted. The network renamed Wednesday Bingsday. Magazine ads blossomed like magnolias, recounting the story of the voice on which the sun never sets.

By the time the first strains of "When the Blue of the Night" crept through our loudspeakers in the relaxed unmistakable tones of the world's most nonchalant singer, it was a bit of an anticlimax.

What were we all expecting - the Apocalypse? It was just Crosby, the same effortless voice you hear night and day from 10,000 jukeboxes, the same velvet tones and perfect phrasing that emanate hour after hour via recordings from hundreds of independent radio stations.

There isn't much left to be said about the Crosby voice. Its great charm, I think (and it's hardly an original thought), is that Crosby keeps it at half throttle most of the time. Behind that easy-going warbling are immense reserves of depth and volume, and when, about two notes to every song, he calls them into play, the rest of the popular singers are left far in the rear."

Ruth Ness of Miami, Florida took over as president in 1947 and the journals began to take on a more professional look under her leadership. She wrote the first history of the club for the 1948 "12th Anniversary Issue." The club had had a British representative, Bob Heagren, since 1945, and in 1949 the Australian Southern Cross Branch was inaugurated by Barbara Doggett. The Australians soon demonstrated that they were enthusiastic and dedicated collectors. In a poll of member collections taken in 1949, Gordon Wall of Australia topped the field with 735 songs. Articles on collecting began popping up on a regular basis with Australians Gordon Wall, John Purches, and Douglas Black in the forefront.

The British set up a separate branch in 1949 under the leadership of Jean Rainey and Daphne Reed. The club swelled with pride as it won the Modern Screen Fan Club Association trophy as the nation's best fan club. It was distressing news in 1951 when Ruth Ness announced that she was resigning as president.

The 50s

Before bowing out, Ruth helped Club Crosby celebrate Bing's 20th anniversary in 1951. The celebration--"even though Bing has been in show business for more than 20 years as most of us know" as Ruth observed--was held in conjunction with the film, "Mr. Music." The special souvenir issue of the journal (cover reprinted here) was produced with the help of Paramount Pictures & distributed at the club's anniversary observance in the lobby of the Paramount Theatre in New York on Dec. 20th. A two hour radio salute to Bing was broadcast from the lobby over Station WNEW.

BINGANG

Say
"Happy
Anniversary"
to "Mr. Music"
Himself!

IT'S BING CROSBY'S
20th Anniversary
AS "MR. MUSIC"

THE NATION
CELEBRATES

THE CLUB CROSBY
CELEBRATES

JANUARY, 1951

Special Anniversary Issue

Virginia Keegan became club president in 1952 amid rumors of Bing's impending retirement. Instead of retirement, the decade was to include a wealth of superb recordings, including another gold record, an acting triumph in "Country Girl," a successful entry into television, and a new marriage & family.

Peggy Plaga became president of the club in 1954, Virginia Keegan retiring to New York Branch Leader, and Ron Murphy & Lillian Potter took over the Canadian Branch. Rena Albanesi began handling the record reviews.

In 1956 Doris Jones took over the English Branch and Thelma Hardie assumed presidency of the Southern Cross Branch. Priscilla Koernig's name began appearing as West Coast Representative, and the Feb. 1957 journal contained a joint article by Priscilla and myself entitled "Call Us Lucky," which recounted our trek to Hollywood where we visited the Crosby Office. I joined Club Crosby in 1949 and met Priscilla for the first time in 1954.

Joan Interrant of Elmont, New York was the club president in 1956. The Canadian Branch disbanded the same year. Rena Albanesi became president in 1957, a post she was to hold for 13 years! In looking through the journals, one is struck by the hundreds & hundreds of names that have appeared on its pages over the decades--most gone & not heard from again. Surely Rena was one of the most consistent contributors and the journals produced under her leadership are an indispensable chronicle of Bing's career in the 60's.

The 60s

The British Branch disbanded in 1960, and we became affiliated with the British Crosby Society whose president was Frank Murphy (later joined by co-president Jack Manners)

This was the most inactive period of Bing's career and the journals were filled with pleas for material. No journal was issued in 1965 and single issues only in 1967-69. Our Southern Cross Chapter president, Thelma Hardie, had died, and in 1966 the chapter duties were taken over by Shirley Naylor.

In 1970 Rena resigned and the club was taken over by acting vice-president, Priscilla Koernig of San Francisco. She called me in Milwaukee to ask me to be the new vice-president. Plagued by printing problems, the club nevertheless began issuing two journals per year in 1971 and, when club chores became too burdensome after a move to her house in San Mateo, Priscilla turned the club over to me in 1973. Our new print format had been proving successful, Shirley Naylor & Frank Murphy were still active reporters from Australia & Great Britain, and Ken Gray had officially initiated the first Midwest Chapter newsletter. We were all set for the not so quiet Crosby seventies.



Photo Credit: Les Gaylor

Where Do We Go From Here?

Following are just a few ideas that occur to me as possible new paths for Club Crosby to explore as we rededicate our club on its 40th anniversary:

- 1) Publicity Officer - creation of a new post with the goal of publicizing Bing & the club more effectively in the U.S., and to seek cooperation & coordination with the other active collector clubs worldwide.
- 2) East Coast Branch - establishment of a new chapter which would encourage personal gatherings for film festivals, etc. now enjoyed by the Midwest & West Coast chapters.
- 3) Club Crosby Productions - promotion and production of special research & projects.
- 4) Staff Writers - utilization of members having writing talents so as to broaden the base for views expressed in "Bingang."
- 5) Newsletter or Circulating Cassette Tape - inauguration of a new vehicle for facilitating exchange of information between journals.

All of this seems a bit optimistic in the face of financial woes which demand either a doubling of the annual dues or a cutback in journals issued annually. I have prepared a short questionnaire as part of the special renewal insert, and I hope you will take the time to fill it out and return it. It will help us determine the future and direction of Club Crosby. As stated at the beginning of this discourse on the club's history, the club belongs to you and can only be as effective as you make it.

Please participate so that the Crosby Connection which has united us for 40 solid years will grow & prosper during this exciting time when Bing is charting new ground with his concert tours and renewing his recording career with an incredible array of new material. As has always been the case with Bing, the best is yet to come!

* * * * *

The Club Crosby

NORTH VASSALBORO, MAINE

Dues: 50 cents U.S.A.; 70 cents Foreign

MEMBER OF FAN CLUB FEDERATION

Honorary President	BING CROSBY
Honorary Vice-President	LARRY CROSBY
Active President, Editor	CECILIA "Gail" JOSEPH
Vice-President and Asst. Ed.	LYNNE HONSTEITER
Club Representatives	Mary Larson Madelyn Alto Bill Norman
Club Manager	GARY PHILIP and DENNIS CROSBY
Asst. Secretary	RUTH GANTY

THE BELATED KICK-OFF

The Ritz Brothers must have been playing "Rhythm" when I wrote this. I had written an air-mail from "Rhythm" to you. I was in a vacation time is over and getting ready to leave again. New picture should start within ten days and the old Kraft Music Hall will ring with my dulcet tones on the seventh of October. Nothing of unusual interest to report but I will await with anxiety your response to these inquiries. Thanks for everything.

Bing Crosby
Dear Gail,
Bing is out in the bay fishing, getting ready for the next -- same set-up as "Peppermint" except Para release. Johnny Burke and Jimmy Monaco on the tunes! Monaco wrote, "You're Gonna Love Your Gal". Me and the Man in the Moon, "You Made Me Love You Didn't Want to do it." Bow, Row, Row, and so forth.

Bing made new records -- Hawaiian and Popular -- twelve in all for Decca. When he was East he stayed close to the stables and saw nobody for a change -- except horses.

Everett Crosby
I want to thank you for your very nice letter. I sincerely appreciate your good wishes.

Bing is still vacationing, but will return to his air October 7. You no doubt will be hearing from him soon. Am anxiously awaiting the next issue of "Bingang" which I always find most interesting.

Best wishes to all

(3)

Thanks to Les Gaylor for supplying some last minute recording news via this letter from Ken Barnes which he is sharing with us:

July 8, 1976

Dear Leslie,

Just a quick letter to tell you that I have completed Bing's 50th Anniversary Concert album and the results are positively electric. Alan Warner and the U.A. team are now hard at work on the sleeve - which will feature many photographs taken of Bing and his fellow performers on stage at the Palladium - and the release date is currently scheduled for July 30, assuming there are no unforeseen complications.

The album is very long - just a few seconds short of two hours playing time - and the sound quality is excellent considering the circumstances under which it was recorded. The programme now reads as follows:

Side One:

1. Where the Blue of the Night - orchestral intro.
2. The Pleasure of Your Company
Mary Lou
3. At My Time of Life
4. On a Slow Boat to China - with Rosemary Clooney
5. By Myself - Rosemary Clooney
6. Tenderly - Rosemary Clooney
7. 50 Ways to Leave Your Lover - Rosemary Clooney

Running time: 25.06

Side Two:

1. Send in the Clowns
2. Gone Fishin' - with Ted Rogers
3. Now You Has Jazz - with Joe Bushkin Quartet & Band
4. Medley: The Man That Got Away/Hallelujah - Joe Bushkin Quartet
5. Sing - with the Family
6. You've Got a Friend - with Harry Crosby
7. My Cup Runneth Over - with Kathryn Crosby

Running time: 26.52

Side Three:

1. I Love to Dance - with Kathryn
2. Play a Simple Melody - with Harry
3. Round - Medley - with Nathaniel and the Family
4. The Way We Were - with Joe Bushkin and the Orchestra
5. Just One of Those Things - Rosemary Clooney
6. A Song For You - Rosemary Clooney

Running time: 23.05

Side Four:

1. Medley: I Surrender Dear, Swinging on a Star, Wrap Your Troubles in Dreams, True Love, Don't Fence Me In, Pennies from Heaven, Blue Hawaii, Sweet Leilani, Too Ra Loo Ra Loo Lal, Just One More Chance, Them There Eyes, Moonlight Becomes You, You Are My Sunshine, I'll Be Seeing You, The White Cliffs of Dover, When the Lights Go On Again, Accent-chu-ate the Positive, Please, Baby Face, South of the Border, Galway Bay, Dinah, San Fernando Valley, I Found a Million Dollar Baby, San Antonio Rose, I'm An Old Cowhand, In a Little Spanish Town, Wait Till the Sun Shines Nellie, Easy to Remember, Blue Skies, It's Been a Long Long Time, Mississippi Mud, Ol' Man River
2. That's What Life Is All About

Where the Blue of the Night - orchestra finale

Running time: 34.54

It was touch and go with the last side, but we managed to cut the record without deleting any of the titles. The quality is still pretty good, but the volume level on this last side is slightly lower than on the other three sides.

Still no solid date from Bing as far as recording goes, but I have studio space booked for the end of this month just in case. Incidentally, Bing is still keen to do the "Seasons" idea - so we may do that before he leaves.

Best wishes, (Ken Barnes)

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IN MEMORIAM

Father Fred Dougherty
St. John the Evangelist Rectory
South Portland, Maine

IN MEMORIAM

Johnny Mercer - 1909 - 1976

It seems fitting that this year of Bing's concert appearances should include an opening number by Johnny Mercer. Bing opened his L.A., S.F. and London concerts with a lyric penned by Johnny -- "The Pleasure of Your Company."

Our pleasure in his company includes the following legacy--
"Blues in the Night," "Small Fry," "Bob White," "I'm An Old Cowhand," "Accentuate the Positive," "On the Atchison Topeka and the Santa Fe," "Mr. Crosby and Mr. Mercer," "On Behalf of the Visting Firemen," "Mister Meadowlark," "In the Cool Cool Cool of the Evening," "Old Glory," "That Old Black Magic," "Jeepers Creepers," "You Must Have Been a Beautiful Baby,".....

Another giant has passed, but our pleasure in his music goes on and on.

That's What Life is All About

Words and Music by
LES REED,
PETE DACRE,
KEN BARNES
and BING CROSBY

Recorded by
BING CROSBY on
UNITED ARTISTS Records

